'Pirate Movie' Works Sporadically; Acting Good

THE PIRATE MOVIE, directed by Ken Annakin, at the Coronado and M Plaza theaters (Rated PG).

By TOM JACOBS
Journal Film Writer

"The Pirate Movie" is one of the oddest movies I've ever seen. I'm still not quite sure what to make of it. The titles say it's based on "The Pirates of Penzance," but it's a loose adaptation, to put it mildly.

It's sort of a free-for-all, combining elements of Gilbert and Sullivan, Hollywood swashbucklers. screwball

movie

Review

Comedies and modern teenage romance films, to name just a few. The thing only works sporadically, but you've got to give it credit: You really don't know what's going to hap-

pen next.

The movie is structured something like "The Wizard of Oz." A young, sexually repressed 1980s teen-ager (Kristy McNichol) watches two men (Christopher Atkins and Ted: Hamilton) give a demonstration of swordplay aboard an ancient pirate ship. She then hits her head and dreams that she's living back in the days of the pirates

— or, at least, in the days of Gilbert and Sullivan.

In her dream/fantasy, she's Mabel, the sexually liberated (for the 19th century) daughter of a stuffy major general (Bill Kerr). Hamilton is the king of the pirates, and Atkins is his young protege Frederic, who has just turned 21 and is abandoning his career as a pirate for a more honorable profession.

The plot follows the basic outline of the operetta — Frederic can't decide between his duty to the pirates and his new-found love for Mabel — but most of the scenes and songs are missing, and new, inferior ones are put in their places. The juxtaposition of the songs is more than a little jarring; a pop love ballad is immediately followed by "I Am the Very Model of a Modern Major-General." Bizarre.

(That famous song, incidentally, has been given new lyrics that include references to the Beatles, the Rolling Stones and Bo Derek. I don't see anything inherently wrong with that; after all, Gilbert was satirizing his own time, and it doesn't seem inappropriate to use his music to parody our own culture and tastes.

The movie tries hard to capture the tone of Joseph Papp's recent stage revival of the

operetta (a movie version of which is due for release at Christmas.) Both have a self-mocking quality to them — a feeling of, hey, it's the 1980s and all this seems a little silly, but what the hell, let's have some fun with it.

But whereas the Broadway production does this while remaining true to the characters, music, language and ideas of the original, "The Pirate Movie" throws all those overboard in its never-ending search for the cheap gag. Having Kristy roll her eyes and say to the camera "Do you believe this song?" during one of the Gilbert and and Sullivan numbers is not the height of subtlety.

Yet, at times, the thing is funny — particularly in the climactic battle between the pirates and the local police. A cop collars a buccaneer and reads him his Miranda rights. Another cop starts kicking a pirate and then turns and puts his hand over the camera so his deed won't be recorded.

At its best — specifically, in that scene — the movie resembles a Robin Williams monologue. It movies along at a breakneck speed, constantly amusing us with references to easily recognizable elements of our

Continued on Page 28

Continued From Page 3

Donalds. It's sort of a fantasia on Gilbert and Sullivan, if you will — though purists will consider it more of a nightmare.

The actors are good. Ms. McNichol manages to be aggressive yet charming. Atkins, last seen taking his clothes off in "The Blue Lagoon," is properly righteous. And Hamil-

ton is superbly handsome and dashing as the Pirate King.

I can't recommend this movie; too many of the songs are bad, and too many of the jokes fall flat. Yet there are enough flam-

boyantly funny moments to make writer Trevor Farrant a name to watch for in the future. If he can get better control over his next project, it could be great. "The Mikado Movie," perhaps?

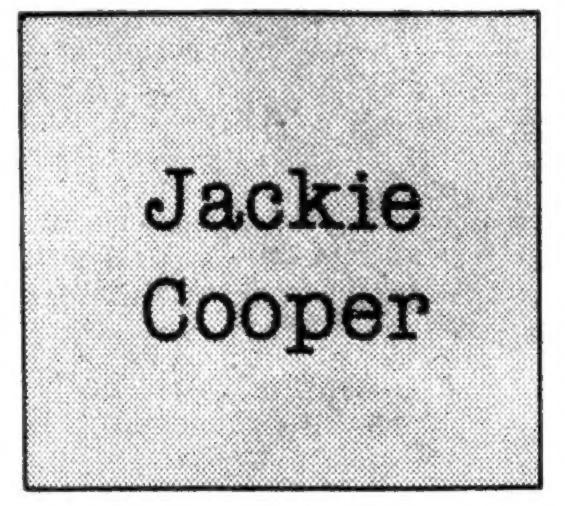
'Pirate Movie' pleasant musical

"The Pirate Movie" is a pleasant teen musical for the summer. Kristy McNichol and Christopher Atkins star in this mild take off on Gilbert and Sullivan's "The Pirates of Penzance."

Gilbert and Sullivan may be turning over in their graves but pre-teens will love the absurd hilarity of this new musical version. With McNichol and Atkins in the leads the movie makers have pretty well assured the film's success.

McNichol has used her singing voice before in such films as "Only When I Laugh" and "The Night The Lights When Out In Georgia." It is not a fabulous voice but it does have a breathy quality that can be appreciated.







I had never heard Chris Atkins sing but he also has the right voice to please today's teens. His solo on "How Can I Live Without Her" should become a pretty big single from the movie.

The makers of the film have guaranteed it will not be taken seriously by having McNichol's character dream the whole Pirate aspect. It enables them to have superhuman feats occur as well as completely ridiculous happenings. This ability to make the whole show tongue in cheek and absurd is its saving grace. If they had played it all straight it would not have played.

McNichol has never looked better than she does in this film. She has her hair dyed blonde and it is surprisingly attractive. Atkins has his hair curled a la "Blue Lagoon" so he is sure to thrill the young girls again. As a romantic duo, he and McNichol are right up there with him and Brooke Shields.

The film is rated "PG" for language. Since I know a lot of pre teens are going to go see the film I wish they had held down the profanity a bit. There is nothing in the film to shock anyone other than this bit of cursing.

The movie was made in Australia and all of the supporting cast seem to either be from there or from England. they all sport strong accents.

Outstanding in this supporting cast are Ted Hamilton as the Pirate King, Bill Kerr as the Mayor General and Maggie Kirkpatrick as Ruth the nurse. Hamilton is especially good as he swaggers and struts in his role. He plays it as an athlete who is just a bit awkward. It is a funny part.

There aren't many musicals to compete with this film this summer. So it may be an even bigger than I think. The songs are forgettable but enjoyable. But with Atkins and McNichol heading up the cast, the young people may make this their movie for the summer.

A8 - DAILY FACTS, Redlands, Calif. - Wed., August 11, 1982



En Garde!

Pirate apprentice Christopher Atkins, right, duels the pirate king, Ted Hamilton, who has forbidden him to marry his true love (Kristy McNichol) in "The Pirate Movie," now showing at Springfield Mall Cinemas and Spotsylvania Mall Cinemas.



QUIET!

FILMING IN PROGRESS

We are proud to announce Werribee Park, Victoria's leading tourist attraction has been chosen as a location for "The Pirate Movie" starring Christopher Atkins and Kristy McNichol.

Accordingly, we regret to advise the Mansion will be temporarily closed for film production from the 4/11/81 to 1/12/81.

The picnic grounds and other areas of the Park not involved in the production will be open to the public as usual.

Enquiries please phone Werribee Park —

741 2444

Australia's growing film industry takes aim at U.S. market

By PETER O'LOUGHLIN

SYDNEY, Australia (AP) — After 60 years of being upstaged by Hollywood, the Australian movie industry is suddenly establishing its presence and prestige internationally.

And in what might be called Australia's revenge, Aussie producers have their eyes firmly fixed on the huge American film, television and cable TV market.

Already two major Australian films, "Breaker Morant" and "Gallipoli" are making money in America. A mini-television series, "A Town Like Alice" won an International Emmy award for best drama and had a highly praised run in the United States.

A look at the Australian film industry shows 32 movies or mini-television series in production or planned for the next year on locations across the continent, ranging from the deserts of the outback to studios in Sydney's Dockland.

And they all have bigger budgets and ambitions than anything that has gone before.

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Loosely based on Gilbert and Sullivan's light opera "The Pirates of Penzance," the movie has the Australian film industry baffled — first, because the producer, David Joseph, has never made a movie before; second, because there has never been an Australian musical movie, and third, because Miss McNichol, 19, and Atkins, 20, have never sung or danced before.

Joseph, a fast-talking former record company executive who lived for a while in Los Angeles, has raised \$6.84 million to finance "The Pirate Movie," the biggest budget Australian production to date.

He says he has a guarantee from 20th Century-Fox for U.S. distribution this summer.

Meanwhile, at the government-owned Film Australia studios in Sydney, Byron Kennedy, 31, is completing his second major movie, "Mad Max II."

His first movie, "Mad Max," was made for \$399,000, and Kennedy says it has now grossed \$100 million at the box office worldwide, netting \$25 million in rentals.

"Mad Max II" is costing \$3 million, says Kennedy.

The story is set in the future, in a world almost



Kristy McNichol and Christopher Atkins in 'The Pirate Movie'

depleted of gasoline, where bikers and punk-rock-style baddies try to capture the last gas supplies from the good guys. Max, who, according to the publicity, is a cross between a samurai and a cowboy, saves the day.

The star of the movie is Mel Gibson, a New Yorkborn actor who came to Australia when he was 12. He is the star of "Gallipoli," a lavish movie about Australians in World War I which is now showing in the United States to critical acclaim.

Kennedy has a forthright comment on why Australian films are beginning to take off internationally.

"It's not that Australian movies are so fresh," he

says. "It's that American movies are so bloody bad, Hollywood is so stale, so stodgy and deal-oriented," says Kennedy, who spent time in Los Angeles looking at the American industry.

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rock group Air Supply.

For the traditionalists in Australia, such trends are crass and possibly unpatriotic.

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"It is outside the mainstream of Australian film-making," says Joseph Skrzynski, the youthful general manager of the Australian Film Commission, the Australian government-funded — \$6 million last year — organization which has been the powerhouse of the Australian film revival.

The commission, which has offices in London and Los Angeles, helps fund production, script development and marketing of Australian feature films, as well as producing some 70 documentary and special short films a year through its Film Australia production company.

Its success since its inception in 1972 can be judged by the fact that between 1970 and 1980, 120 films were made in Australia, compared with 13 in the previous decade.

Less than a dozen of the 120 have been financially successful, possibly because they focused on artistic achievement and the development of a distinctive Australian flavor, at the expense of popular box-office appeal.

But many have won praise from critics at respected film festivals in Europe and the United States. This has given heart to a new generation of movie-makers who claim a tradition going back to 1896, and which includes the world's first feature-length dramatic film, "The Story of the Kelly Gang," made in 1906.

Some Australian producers and directors are now moving to cash in on the favorable publicity the resurgent Aussie industry has attracted in America.

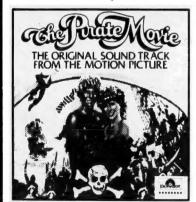
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1st PRIZE A Morey Boogie Board (Courtesy of Kransco). Light, safe; unsinkable, great traction for turns and speed line, it's a blast in the surf or anywhere else!

2nd PRIZE An inflatable air-raft surfrider, for more aquatic fun!

3rd PRIZE A pair of swim fins!

4th PRIZE A swim mask!

5th PRIZE An ice cooler!

6th PRIZE Inflatable Pirate Beach Bags!

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SUNDAY,

AUGUST 8,

1982

CALENDAR

Swashbuckling Pirate Moule Thursday, August 19, 1982 5. Kristy McNichol and Christopher Atkins star in the swashbuckling musical adventure, "The Pirate Movie," a David Joseph Presentation, released through 20th Century-Fox. The movie is currently the theme for a month long promotion at the Sherman Oaks Galleria. Directed by Ken Annakin for producers David Joseph and Ted Hamilton, who also co-stars as the Pirate King, "The Pirate Movie" is a rollicking send-up of buccaneer pictures as well as a contemporary comedy with original music composed by Terry Britten and Kit Hain, Sue Shifrin and Brian Robertson. Written for the screen by Tevor Farrant and based on Gilbert and Sullivan's "The Pirate of Penzance." the film also stars Bill Kerr, Garry McDonald and Maggie Kirkpatrick. Filmed entirely on location in Australia, McNichol stars as Mabel, a mousey modern teenager lacking in self-confidence and social skills, who falls for Atkins, a popular local boy who performs fancy fencing feats aboard an old pirate ship for tourists visiting the harbor where they both live. When Atkins is coaxed into giving Mabel's girlfriends a ride in his small boat, she pursues them in a tiny craft which capsizes. Mabel is washed ashore on a deserted island where she slips into unconsciousness. Lying stunned on the sand, Mabel has a dream which transports her from the island shore to the high seas, back in time to the days when bands of brigands sailed under the banner of the Jolly Roger. In celebration of this movie the Sherman Oaks Galleria is holding the "Great Pirate Movie Drawing". Entries are available in all stores. Enter now! You may win a full set of Encyclopaedia Britannica, a \$100.00 Shopping Spree from Vince's Pet Store, gold jewelry from Orofi-

en's or any number of great prizes.

A DREAM LAUNCHES 'THE PIRATE MOVIE'

By LINDA GROSS

s the late noted playwright and film historian Harold Clurman once said, "It doesn't take a gun to kill a fly." So there is nothing really much to say about the Australian-made "The Pirate Movie" (citywide), released by 20th Century-Fox. The musical contains nothing really offensive or mean-spirited; it is simply lame and not worth talking about.

Kristy McNichol stars as a mousy young woman who is washed ashore on a small desert island in the South Seas after her boat capsizes. While unconscious, McNichol dreams she is back in the Victorian Era as the youngest in a large family of daughters. Christopher Atkins plays an apprentice pirate who abandons his buccaneer life to defend McNichol and her family from the pirate king (Ted Hamilton).

Ken Annakin directed. The screenplay is by Trevor Farrant, the songs by Terry Britten, Kit Hain, Sue Shifrin and Brian Robertson. Songs and story are loosely based on Gilbert and Sullivan's "The Pirates of Penzance." Rated PG.

Los Angeles Times

★ Tuesday, August 10, 1982/Part VI

THE PIRATE MOVIE

A 20th Century-Fox release of a David Joseph production. Producer Joseph. Director Ken Annakin. Screenplay Trevor Farrant. Executive producer Ted Hamilton. Associate producer David Anderson. Music Terry Britten, Kit Hain, Sue Shifrin, Brian Robertson. Camera Robin Copping. Editor Kenneth W. Zemke. Sound Paul Clark. Production design Tony Woolard. Choreographer David Atkins. Costumes Aphrodite Kondos. Animation Maggie Geddes. Songs and story concept based on "The Pirates of Penzance" by Gilbert and Sullivan. Featuring Kristy McNichol, Christopher Atkins, Ted Hamilton, Bill Kerr, Maggie Kirkpatrick, Garry McDonald, Linda Nagle, Kate Ferguson, Rhonda Burchmore, Cathrine Lynch, Chuck McKinney, Marc Colombani.

Running time: 1 hour, 25 minutes.

MPAA-rating: PG.

TREASURE HUNT, PARTY SLATED

A KIIS-FM treasure hunt and beach party for the Easter Seals Society will be held at noon Saturday at Santa Monica Beach. Tickets for the treasure hunt are \$5. The beach party is free.

Films from Down Under gain recognition

By PETER O'LOUGHLIN
Associated Press

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Crawford, one of Australia's most successful TV producers, says the film industry in Australia has to decide whether to cater to an American movie audience, to domestic box office or cable television in the United States.

"We don't want to make American movies; they can make them better than we can. But we can be unique. We are American in outlook; 70 to 80 percent of our TV is American.

"What we are trying to do is find out where we fit in the world, trying to find our identity and trying to do it in film. The more we go through this process, the more we are inclined as a nation to be a republic." he says.

"Americans are seeing their own history again through our eyes. Basically we are another America."

McNichol matures—on screen and off

By Carol Wallace
The New York Daily News

NEW YORK — Loud voices are spilling from behind closed doors at Kristy McNichol's upper East Side apartment that she shares with her "very, very, very good friend," hairdresser Joey Corsaro. The voices are raised neither in sweet endearments nor the do's and don'ts of home permanents.

I catch a word here, a phrase there. Something about "growth" and "being my own person." They know I am on the way, so I refrain from knocking in the hope that things will settle down. They don't. I knock.

Kristy opens the door slowly, smiling shyly. There is a moment of embarrassed silence. She and Corsaro are probably wondering what I've heard.

"Hi, nice to meet you," she says sweetly, extending her hand for a firm shake. "This is Joey." She points to a tall, handsome, mid-20ish man with slicked-down curly black hair and a diamond stud in his left ear. He, too, appears to be slightly uncomfortable, but he puts on a friendly front. For the moment anyway, peace is at hand.

At 19, McNichol is finally shedding her cute, pubescent image and slowly slipping into adulthood, professionally and personally. Her gawky, tomboyish looks have been exchanged for sleek, sophisticated clothes and a short blond hairdo.

Six months ago she abandoned a \$1.7-million Los Angeles home, Jaguar and Jeep, not to mention family and friends, to move here permanently. "I just wanted to try and live here and experience other places," she said. "People in New York ... they're a lot quicker."

Her movie image is undergoing an overhaul as well. She is abandoning TV in favor of feature films and successfully began the transition to "adult roles" last year in Neil Simon's Only When I Laugh. In her new film, The Pirate Movie, a knock-off of Pirates of Penzance, she sings and hams it up opposite teen hunk Christopher Atkins. And in her next movie, I Won't Dance, she'll play a 21-year-old handicapped flutist whose love life is slightly out of pitch.

Still, don't expect to see McNichol, who has been acting since she was eight, seduce her way across the silver screen anytime soon. America isn't ready for it. Neither is she.

"I've been offered a few older, heavy roles," she said. "My manager and I are really choosing my roles carefully. But I do have to grow up." She smiles, and added pleadingly, "You gotta let me grow up!"

While her looks don't compare to post-pubescent contemporaries like Jodie Foster, Tatum O'Neal and Brooke Shields, her acting abilities more than compensate. She consistently captivates critics and has built a following of adoring teens and their mothers, who stop her in the street and say, "I wish my daughter could be just like you."

"Kristy and Olivia Newton-John are our two top female personalities," said Hedy End, editorial director of 16, a fan magazine whose average reader is 14 and female. "She has an innocent face and her roles have always been family-type characters who do the right thing in the end. The kids eat it up."

"Yeah, I guess I do have a different image than Tatum and Brooke," McNichol said with a laugh. (She was once promised the part of the little girl in The Bad News Bears but lost out in a last-minute switch because Tatum had a bigger name. The two later starred in Little Darlings. There were no hard feelings.) "I have the image of being an all-



Kristy McNichol in The Pirate Movie

American girl, which I think is a great image. Why? What's wrong with being the all-American girl?"

The Pirate Movie, is a \$9-million Australian producton that McNichol describes as "an Airplane-type of movie, zany and off the wall." It is an adaptation of the Gilbert & Sullivan operetta and co-stars Atkins, the onceand-future king of the Loincloths. Blond, blue-eyed and beefy, he was last seen satisfying his newly discovered libidinal urges in The Blue Lagoon with Brooke Shields.

"He's great, he's a nice boy," said McNichol of Atkins. "He has great charm. He loves women, he loves girls. The first night we met he brought me a rose from the dinner table. It was really sweet." Did his gallantry ignite an off-camera romance?

"A little," McNichol said, looking toward the floor and nodding. "We liked each other. We went out a few times. We still see each other once in a blue moon."

McNichol's parents divorced when she was 3. Her older brother, Jimmy, 21, is also an actor; a younger brother, Tommy, 18, "is a very bright boy who's into computers." Her mother Carollyne, who once managed McNichol's career, remarried last year; Kristy's stepfather is nine years her senior.

"It's hard to be close to the family when I'm always on the road doing movies and running around," she said. Does she miss her family ties? "Mmmmm, not really," she said, after a short pause. "Because I also have my life, and I'm growing up. So sometimes it's healthy not to stay so close to your family and get to know who you are."

She keeps her private life under wraps. ("I think my personal life is mine," she said with a shrug.) She describes Corsaro as "a very, very, very good friend—he does my hair and we have a great time together." But she says she still dates others. "I haven't gone out with a lot of guys because I'm very selective. I won't go out with just any guy." What kind of guy will she go out with? "A gentleman," she said. "Very kind. Very warm. Very sensitive. And fun."

It's no secret, however, that she would love to meet up with John Travolta on a darkened dance floor. ("There's just something about him," she said. "I ran into him a couple of times. He said, 'You're great.' I said, 'Thanks, you are, too.")

Corsaro, silent for most of the interview, offers some insight into Kristy. They met at a photo studio four years ago, when he was assigned to do her hair for a magazine spread. She went back to Los Angeles but nine months later got "a real bad perm" and sent out an SOS for him.

"I left Bendel's for her," he said proudly. "I left a five-year job." He doesn't seem unhappy about the decision. "She's very strong, like a little rock. She's very easy to get along with. Most important, I don't like to call her a movie star. She just does her work, and when they yell 'Cut!' we see Kris again. I mean, when we work, we work hard. When we play, we play hard."

Three weeks following our interview, McNichol calls from California. She has abandoned her bicoastal experiment, sublet her New York apartment and moved back to Los Angeles "permanently." "There's just too much business I have to take care of here," she said. She and Corsaro are living in separate apartments and liking it.

When she finishes filming I Won't Dance in Europe this fall, she will complete a made-for-TV movie for CBS, perhaps cut an album, and then pick her next "adult" role carefully. Back to the business of growing up. Surprisingly, she says her responsibilities as teen role model are no extra burden.

"I don't do bad things," she said. "I'm not the kind of person who just goes crazy in public or in my house, so there's really nothing to hide.

"It wouldn't be so bad to have every little teen-ager a lot like me," she says. "I think it would be good."

A Furor Over The Pirating Of 'Pirates'

By Leslie Bennetts

New York

PRODUCTION of "The Pirates of Penzance" opened in Dublin last winter, using what William Elliott, the composer of the New York Shakespeare Festival's own original orchestration, calls a "literally note-for-note" duplication of his musical arrangements.

In theaters around the country, unlicensed productions are featuring such original elements of the New York show as the major-general's costume, an innovation that departed radically from the usual Gilbert and Sullivan tradition.

And outside Fort Lauderdale, the Sunrise Musical Theater has been advertising "The National Touring Company" of "Pirates of Penzance." A telephone call to the theater elicits the same claim. "Yes, this is the national touring company of the Broadway show, out of New York," said a Sunrise spokesman. In fact, the production scheduled to appear at that theater is not the national touring company of the Broadway show, but a New York company having no connection with the New York Shakespeare Festival.

Owing to the success of the New York production, the pirating of the "The Pirates of Penzance" is proceeding with a rapaciousness that would have gladdened the swashbuckling Pirate King. It does not gladden those associated with the New York Shakespeare Festival production, who dusted off the Gilbert and Sullivan original and gave it a whole new look and sound before presenting it on Broadway, where it became a smash hit.

"A lot of people are trying to cash in on the popularity of our production," said Joseph Papp, head of the New York Shakespeare Festival.

But while show-business successes frequently spawn imitators, "The Pirates of Penzance" is particularly vulnerable because the original book and score are in the public domain.

"It's a very unusual situation," said Zev Bufman, president of Zev Bufman Productions, which is beginning a second national tour next month, the original national tour having ended last month. "Very rarely do you get a Broadway musical that is in the public domain," he said. "Anyone can do 'Pirates' and pay no royalties at all; the original property is available to anyone who wants to produce it. But to try to tell people it's the original Joe Papp production when it isn't is going too far."

The direction and staging, the orchestration — which included some new music specifically written for the show, as well as the addition of one number from "H.M.S. Pinafore" and one from "Ruddigore" — and the costume designs were among the elements of the New York hit that were original to that show. Those elements are technically protected, although opinions vary as to the legal strength of ownership claims, and any company wishing to use the Shakespeare Festival's production must be licensed by Music Theater International, agent for the show.

The financial cost of royalties varies widely, according to the nature of the presentation, the size of the house and the length of the run, among other variables. "The fee can vary from \$30 per performance for a very small theater up to \$5000, \$6000 or \$7000 a week for a normal stock production," said Gregory Smith, who handles Equity and dinner-theater leasing for Music Theater International.

Various aspects of the Shakespeare Festival production, however, are being copied by unlicensed produc-



RONSTADT: IN THE AUTHORIZED 'PIRATES' MOVIE

tions in the United States and elsewhere. Many have borrowed liberally from the costume designs created for the Shakespeare Festival by Patricia McGourty.

"I'm not happy about it," McGourty said. "I should be getting royalties. This is copying my theatrical designs and not paying me for my work. I have title to all my designs, and if I wanted to I could sue them. But what am I going to get out of it?"

For whatever the legality of the situation, most of the time the bottom line is the cost of litigation.

"The copyright law merely gives you the right to sue," said Wilford Leach, director of the Shakespeare Festival production. "But lawsuits are enormously expensive. You can't necessarily afford to recover the money; it would cost more to get it than you would get."

But the unauthorized use of William Elliott's orchestration in Dublin prompted quick action.

"It was quite clear that someone with a good ear had taken down the orchestration from our recording," Elliott said. "They opened in Dublin and they were planning to bring that production to London ahead of the authorized production. "I'm still in the process of suing them for damages and illegal use of my orchestration, although I'll be lucky if what I get covers my legal fees." But a judge agreed that the Dublin production had copied Elliott's music, and issued an injunction preventing the show from coming to London last spring.

THEATRICAL imitators aren't the Shakespeare Festival's only worry. With their own authentic film version of "The Pirates of Penzance" scheduled for release next February, the principals were hardly thrilled by the release this summer of "The Pirate Movie," which was clearly designed to exploit the popularity of the Broadway original. It was markedly different, however, making minimal use of Gilbert and Sullivan's music, adding modern pop ballads and turning the plot into a dream conjured by a teenage heroine stranded on a desert island.

The movie of "The Pirates of Penzance," in contrast, will adhere faithfully to Gilbert and Sullivan, with Wilford Leach directing and Kevin Kline, Linda Ronstadt and Rex Smith appearing in their original roles. As for "The Pirate Movie," it opened here to poor reviews, and closed faster than Rex Smith could woo a maiden fair.

Los Angeles Times

शास्त्राम् स्थाप Atkins Enters New Phase Of His Movie Career

By ALFRED CARL

Christopher Atkins, the golden-haired hero of "The Blue Lagoon," enters a new phase in his young career with "The Pirate Movie," a late-summer film release. In the film, Atkins sings for the first time.

Atkins, an athletic and daring young man, recovered from several knee operations when he was in high school so he would be able to play football. His interest in deep-sea diving brought him face-toface with sharks.

But it seems as if those experiences were easier for him to do than the vocal demands of "The Pirate Movie," which is a rock version of Gilbert and Sullivan's "The Pirates of Penzance."

When he was about to leave the United States last year for Australia to film the movie, he said, "I've never sung before. We'll see what happens. But then I did 'The Blue Lagoon' and I'd never tried acting before that."

His co-star in "The Pirate Movie," Kristy McNichol, was also required to sing, but that's something she's already done. Atkins took lessons from Miss McNichol's voice coach in Los Angeles. The commendable result is now heard, both in the movie and on the soundtrack album.

He has a solo, "How Can I Live without Her," and a duet with Miss McNichol. "First Love," He's proud of the results although he admits there was some studio augmentation. That is hardly unheard of in the record and movie soundtrack business, however. It's a device resorted to occasionally even by established singers.

"Each movie I'd like to try something different," says Atkins, "and I was really excited to be able to



THE PIRATE MOVIE - Kristy McNichol, as Mabel, a shy modern maiden who dreams she is a vivacious Victorian young lady, lives out a fantasy romance with pirate apprentice Christopher Atkins in the swashbuckling musical adventure, "The Pirate Movie."

which originally starred diences. the Australian movie. Papp understand all the opera." was not happy about this The Cars rival movie, which was The members of the Cars his own.

do a musical. Musicals are will stick to the original the classics of Hollywood." score, much new music was By the way, don't confuse written for "The Pirate this movie with the film ver- Movie." While it does have a sion of the Broadway hit, rock sound to it, it is pop "The Pirates of Penzance," enough for general au-

Linda Ronstadt and Rex "It's a movie for kids," Smith (who will both star in Atkins, 21, says. "They left the film). That production, some of the fun Gilbert and which originated with New Sullivan, but they added the York producer Joseph new stuff because they Papp, most likely prompted didn't think the kids would

rushed to completion before are all doing solo projects. However, they have con-Papp registered the title, tributed to a half-hour so that this Australian pro- movie, "Chapter X," made duction could not use it. by Luis Aria, a young South Unlike Papp's movie, which American director.

Arts on Review

'The Pirate Movie' wonderfully funny

By MARTHA STEIMEL Arts Editor

It's an outrageous combination of Gilbert and Sullivan and 1980s music, and it is wonderfully funny.

"The Pirate Movie" is a rollicking frolic from start to finish. A bespectacled Kristy McNichol, the ugly duckling of a bevy of



bikini-clad beauties, is transformed into the beautiful, brave heroine when the movie slips into the dream that is the reason for its being.

Mabel (McNichol) is instantly beloved by Frederic (Christopher Atkins) an apprentice pirate reluctantly thrust into the middle of the swashing and buckling that scampers all over the screen. Frederic and Mabel are, of course, the lovers in "The Pirates of Penzance" operetta that inspired this picture. The soon-to-be-released movie of "Penzance" undoubtedly was a factor in this production as well.

The bawdy, the rowdy and the romantic are rampant in "The Pirate Movie." Where else could a pirate king (Ted Hamilton) wear a jeweled codpiece and conceal a treasure map in the tattoo on his back? Hamilton smiles and fences like Errol Flynn but as a blindfolded lover he traps himself into the arms of Ruth (Maggie Hamilton) instead of the glorious Mabel.

A squad of reluctant constables dance and sing their way into the fray led by a wondrous sergeant (Garry McDonald.) He also plays a parody of Inspector Clouseau, one of several audacious anachronisms, such as the Sword of the Jedi, Indiana Jones, and a pizza barrage that all seem perfectly at home in the melee that pits the pirates, the policemen and Mabel and her beautiful sisters indiscriminately against one another.

Mabel and her siblings are daughters of the doughty Major General (Bill Kerr), a modern officer who'd rather tend to strategy than combat.

The Gilbert and Sullivan music that is incorporated into the picture is far and away better than the insipid songs McNichol and Atkins sing to each other. The lyrics from the original "Penzance" music are parodied for this occasion. The pirates, for exam-



General's daughter

As the feisty daughter of a modern major general, Mabel (Kristy McNichol) displays the mettle of her military heritage to apprentice pirate Frederic (Christopher Atkins) in "The Pirate Movie."

ple, seek to vary piracy with a "little lechery" instead of a "little burglary."

The fun of "The Pirate Movie" is that we know all along that it's a dream. Where else would a battering ram be used to ring a door bell? Where else could a body be pierced by a blade and shed not a drop of blood?

This is the first time McNichol has had an opportunity to do broad comedy. "Only When I Laugh" had its moments but this is a new dimension and one that she seems to enjoy hugely.

ARTS/ENTERTAINMENT

Tuesday, August 10, 1982

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New Cheech-Chong Film Places 3rd at Box Office

HOLLYWOOD (AP) — "E.T. The Extra-Terrestrial" and "The Best Little Whorehouse in Texas" continued to dominate the summer movie scene last weekend despite significant box office declines from a week ago.

"E.T.," Stephen Spielberg's movie about a stranded alien befriended by three children, took in \$9.4 million at 1,514 theaters in the United States and Canada during the three days ending Sunday. That was \$1 million less than the previous weekend, but the film continued to set box office records for its gross to date, now at \$187.7 million in 59 days of general release.

"Whorehouse," another Universal film, collected \$6.3 million at 1,427 theaters over the weekend, down from \$9 million a weekend earlier. The musical starring Dolly Parton and Burt Reynolds has grossed \$40.1 million in 17 days.

Cheech and Chong's new film, "Things Are Tough All Over," proved the strongest third-place entry in weeks, grabbing \$5.9 million at 1,516 screens in its U.S. debut. Since the Columbia film was released in Canada a week earlier, its total gross stood at \$6.5 million.

Paramount's "An Officer and a Gentleman," a romantic drama starring Richard Gere and Debra Winger, played in 346 theaters and gained \$3.3 million for a 12-day gross of \$9.8 million.

The week's other new film, 20th Century-Fox's "The Pirate Movie" starring Kristy McNichol and Christopher Atkins, drew a respectable \$2.5 million at 757 theaters.

Other films grossing in excess of \$2 million this weekend: MGM-UA's "Rocky III," \$2.4 million at 1,024 theaters; Ladd Co.-Warner Bros.' "Night Shift," \$2.3 million at 667 theaters; and ABC-20th Century Fox's "Young Doctors in Love," \$2 million at 728 theaters.



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THE GOSSIP QUEEN OF POP MUSIC

Continued from Page 5

nist for various Rona Barrett movie magazines.

Bennett credits Barrett as her major influence, schooling her in how to dig up stories and dish out scoops. Having developed a style of her own, Bennett is trying to follow Miss Rona's transition to TV, working on several television pilots. None has panned out; critics say it's her hammy, often obnoxious behavior.

Bennett makes no apologies: "Of course I'm loud, honey," she roars. "You can hear me all the way to Downey!" She adds: "I try to be a cross between Dina Merrill and Charo, though I must admit that sometimes Charo wins hands down."

Despite her occasional miscues, even Bennett's sworn enemies concede that she's right almost as often as she's wrong, which is not considered a bad batting average for a gossip column. "There's usually a germ of truth in what she says," admits CBS executive Walter Yetnikoff. "But most of the time her wild embellishments destroy whatever accuracy she orginally had."

Yetnikoff, who's been a prime target in recent months, says Soundtrack is filled with "poetic" license: "If sales are off for a month, she's apt to say the entire company is going out of business."

Another mogul was less generous: "Sure she's right sometimes. If you put 200 monkeys on a typewriter, they'd turn out the Constitution eventually, too."

Others complain that Bennett uses her column to conduct private feuds with industry enemies. Bennett's victims rarely get a chance to respond—the columnist freely admits she "almost never" calls to verify an item before it's printed.

This freewheeling stance would almost certainly provoke a volley of lawsuits if Bennett wrote for a mass-circulation magazine. But many record execs say that filing an expensive lawsuit against a small trade publication would give it more credibility than it deserves.

"Not many people in this industry have the stomach to go through a three-year legal battle over a couple of lines in a gossip column," said Joe Smith. "It's an arduous process, and most people just ignore it and hope it goes away."

One rock manager put it more bluntly: "Lawsuits are a dangerous thing, particularly in this business. If you go to court, you'd probably have to reveal all sorts of sleazy business dealings that could be a lot more damaging than whatever appeared in Bennett's column."

A typical example of this dilemma arose during a recent feud between Bennett and then-PolyGram President David Braun. Before Braun's recent departure, Bennett conducted what one exectermed "a complete smear campaign" against Braun, highlighted by a barrage of blind items about an alleged power struggle between "the No. 1 and No. 2 execs" at a major record company.

Braun did more than just deny the charges. Just weeks before he left Poly-Gram his attorneys served the Hollywood Reporter with a four-page letter rebutting each charge and demanding complete retractions.

The demands had an odd twist. Because so many of Bennett's items referred to Braun only as "executive No.

1," the letter insisted that the Reporter retract the items without "identifying PolyGram, Mr. Braun or any other PolyGram executive."

Braun won't comment on the demands, but Bennett admits receiving the letter, though she claims no retractions were ever made. Hollywood Reporter editor Martin Kent refused to comment about Bennett at all, saying, "I would appreciate being left out of this piece entirely—I don't see how a story on Diane could possibly help us."

Kent's reluctance to talk is understandable. According to a November, 1978, story by Times staff writer David Shaw, the Reporter was frequently cited for being susceptible to pressure from advertisers, printing erroneous stories stories and being generally sloppy and inaccurate. Staffers at the Reporter say Bennett's column has done little to bolster the paper's reputation. "It's difficult to remember the last column she wrote that didn't have at least one error in it," said one staffer. "She's a complete embarrassment."

Nevertheless, Bennett boasts that the Reporter gives her free rein, adding that she "barely knows" editor Kent. "I've met him maybe three times," said Bennett, who explained that Kent "has never" asked her to verify information that runs in the column.

"We're supposed to be experts in our area," said Bennett, who cheerfully admits that she can't spell or type and has her secretary drop off her column at the trade paper's offices. Bennett hedged about her salary, saying only, "I don't get paid like a star." Sources say she receives about \$100 a column. Bennett says the salary is "not enough" to support herself but claims she makes "considerable"



Dianne Bennett with chum Rod McKuen, who often attends parties with her.

outside income from extensive real estate investments.

Bennett concedes that she has few official qualifications for her job. "But to me, journalism isn't just having a diploma. It's liking people and being social. That's how you get the story," she says.

Nevertheless many moguls grumble that Bennett doesn't always get the story straight, using the column to attack industry figures who won't return her calls or invite her to private parties. Kenny Rogers' manager, Ken Kragen, said that shortly after he turned down Bennett's request for a Rogers appearance on a TV show she was scheduled to host, Bennett

ran a barrage of negative items about him, pointing to an alleged rift between Kragen and Rogers.

"I'm sure those items, which were totally inaccurate, were related to my refusal to help her out," Kragen said.

Despite all these tiffs, Bennett cheerfully defends her column, saying, "You have to be either truthful or popular—you can't always be both."

Bennett grins mischievously. "The guys in the record business don't know how good they've got it. The stuff I don't print is far more interesting than what I actually use."

G&S MAKING A TV COMEBACK

By BART MILLS

ONDON—Until Joseph Papp put some pizazz (and Linda Ronstadt) into "The Pirates of Penzance," modern audiences pretty much gave short shrift to Gilbert and Sullivan. For most Americans, such century-old classics as "The Mikado" and "H.M.S. Pinafore" fell into the category of unlamented Victoriana, unremembered and unperformed except mostly by college choruses and amateur operettists.

In England, things were worse still. The authorized keeper of the G&S shrine, the D'Oyly Carte troupe of Savoyards, was in deep financial trouble. Audiences had been diminishing for years—and in 1981 the British government's subsidy was withdrawn.

Evidently it was time for operetta to enter the video age. Ten G&S productions are accordingly being staged in London for the TV cameras of Brent Walker Ltd. At a cost of approximately \$1 million per title, Brent Walker is employing the London Symphony Orchestra and stars like Peter Allen, Keith Michell, Peter Marshall and William Conrad to position G&S for their primetime debut.

"We're doing them as faithfully as we can," announces George Walker, managing director of Brent Walker. "The operettas are full of social statements, and we're re-creating them as written. That

way, what was good for people then will be good for people now."

Walker, whose Cockney accent and massive build bespeak a boxing background, hired an American opera singer and producer Judith de Paul, to put together the project. Said de Paul, whose "Live From Studio 8H" series won NBC four Emmys, "We decided to go beyond simply taping stage versions of the operettas and instead design our productions for the small screen.

"In 'The Mikado,' for instance, we're using 15'sets. We examined the archives of the D'Oyly Carte company and used their photos and sketches to enhance our authenticity. Our 'Mikado' will show the dichotomy between what Victorian England thought Japan was like and what Japan actually was like. We're dressing some of the ladies in kimonos and some in bustles."

Opinions may differ as to what constitutes "authenticity" in a Savoyard context, but De Paul and Walker emphasize that their video G&S is not Joseph Papp's Broadway G&S. "Papp re-orchestrated his production and made it into marvelous entertainment," De Paul notes. "However, there is a difference between a commercial version of a work and the definitive version."

Curiously, De Paul's version of "Pirates of Penzance," starring Peter Allen as the Pirate King, is being shot at the same time as the film version of the Papp-Ronstadt production as well as "The Pirate Movie" filming in Australia with Kristy McNichol. The TV "Pirates" will be available as early as Easter, beating Papp to the public by many months.

"If our 'Pirates' doesn't sell to a network in the United States," he threatens, "someone's pretty thick in the networks. It will be on a network and it will be a huge success and it will be followed on the network by 'Mikado' and the others."

To secure the cooperation of D'Oyly Carte, Walker underwrote the company's current English season with \$200,-000. This payment staved off the disbanding of the Savoyards for one year. D'Oyly Carte now is scheduled to go out of business in March, barring another rescue.

De Paul, whose career as a soprano included frequent performances at the Met, is perhaps the only former diva now producing TV programs. Certainly she is the only producer who started in show business playing the matchbox in the Old Gold commercials. She left this job at age 12 when her legs became longer than the cigarette package's.

When her singing career ended in 1975, De Paul took up teaching at Hofstra University. Her first TV work was as a producer on ABC's Wide World of Sports. She went on to win Emmys for "A Tribute to Toscanini" in 1980 and "An Evening of Jerome Robbins Ballets" in 1981.

"You can't just populate the tube only with commercial product," DePaul maintains. "You've got to lift the cultural spirits of people. The networks now realize this. I'm doing Gilbert and Sullivan, and I'm doing it with care, because television has a desperate need for product of a certain elegance. I'm not producing 'CHiPs.' I'm producing the musical equivalent to Shakespeare."

'Pirate Movie' Attempts Satire,

But Comedy Misses the Boat

By PAT KILPATRICK Staff Writer

With a yo, ho, ho and a \$9 million production budget, "The Pirate Movie" opens the end of the summer movie blits in a swashbuckling musical combination of Gilbert and Sullivan and Kool and the Gang.

The picture, directed by Ken Annakin, is based loosely on the current hit G and S musical, "The Pirates of Penzance." In the movie, Kristy McNichol is Mabel, a klutsy plain-Jane who gets to live out her fantasy of wooing and wowing that man about the junior high set, Christopher Atkins.

The action starts out in modern times, but cuts to the 1880s through a dream sequence with Mabel transformed into a vivacious beauty and Atkins becoming Frederic, a handsome pirate's apprentice who has spent his entire 21 years with other pirates at sea.

Mabel neatly takes the wind out of the inexperienced Frederic's sails and both fall madly in love between the frequent ballad choruses.

There's lots of romantic swordplay and singing in "The Pirate Movie," all very tongue-in-cheek, but director



IT'S A PIRATE WEDDING
...Christopher Atkins and Kristy McNichol

Annakin seems to be floundering among the high seas.

The movie is supposed to be a sort of satire on all those swashbuckling types of movies, but somebody forgot to bring the comedy on board.

Treavor Farrant borrows for his screenplay from every possible source from Mae West to "Star Wars," but the grotch-level puns he comes up with sink the minute they'rs set affoat.

For her role as the sexually aggressive Mabel, McNichol adopts a chipmunk-cheeked sort of Olivia Newton-John "let's get physical" look. The 19-year-old actress has proven her dramatic and comedic abilities with work on the TV series "Family" and her last movie appearance in "Only When I Laugh," but even her considerable abilities can't save her from walking the

plank in this picture.

To be fair, McNichol comes off a lot better than Atkins, the king of the desert islands. The blond-haired, blue-eyed actor first caused popcorn to shake in the hands of teen-age girls when he starred with Brooke Shields in "The Blue Lagoon."

He's still a pretty face, but Atkins hasn't bothered to learn how to act yet.

Ted Hamilton, who happens to be executive producer for the movie, is responsible for whatever humor might work in "The Pirate Movie." As the pirate king who trains Frederic, he swashes and buckles with great style, but an earthy clumsiness always keeps him a sword length or two behind Errol Flynn.

Rated PG for some salty language and sexual innuendo, "The Pirate Movie" is now showing at the Westgate Cinema.

'Pirate' movie just that

By JANET MASLIN N.Y. Times Writer

EW YORK — They weren't fooling when they named this "The Pirate Movie." since it's the show-business equivalent of buccaneer tactics that landed this version of "The Pirates of Penzance" into neighborhood theaters several months ahead of the other version — the one based on the Broadway production

The current film is bound to be the lesser of the two even if the second one isn't so hot.

"The Pirate Movie" stars Kristy McNichol and Christopher Atkins in a cut-rate kiddie version of Gilbert and Sullivan, laced with synthetic pop ballads and leavened with infantile dirty jokes. The original music is also here, or some of it is. But it's either relegated to the background while Miss McNichol does some

A Review

mugging, or it's been fitted out with "now" new lyrics.

"I'm older than the Beatles but I'm younger than the Rolling Stones," sings the modern Major General, who also has occasion to mention Malibu

Atkins starts out in a pirate suit and is eventually back in his "Blue Lagoon" loincloth. But his line readings are no match for his physique; he sounds so much like someone reciting in a school play that his speech barely has a conversational rhythm.

Miss McNichol, decked out in a lot of ruffles but still her tomboyish, wisecracking self, is better than anything else here but still not in good form. Ken Annakin, the director of "The Longest Day," makes this a movie full of tacky superimpositions and messy matching shots. When Atkins walks dreamily down a country road, he sees Miss McNichol's face superimposed upon the sky, and the same thing happens when he peers into a puddle of water.

"The Pirate Movie," lacking jokes of its own, reaches shamelessly into other movies for a few. At one point, one of the pirates' swords turns into a laser-sword from "Star Wars," with a voice like Obi-Wan Kenobi's in the background. At another point, the film is visited by a French police inspector in a trenchcoat (Garry McDonald), who does a thoroughly groan-worthy Peter Sellers imitation.

"The Pirate Movie" is rated PG. It contains enough childish dirty jokes to make it a relatively smutty PG movie, as PG movies go.



After 6 months in city E.T. is going home

After over six months of entertaining local residents, E.T. is going home for Christmas.

The top grossing film of the year is leaving Anderson after tonight's "E.T. Going Home Party."

The party will consist of the State and Paramount theaters, both owned by Tudor Amusement Company of Indianapolis, having free shows tonight. "E.T." will be at the State, and "The Pirate Movie" will be at the Paramount.

"We just wanted to have these free shows for Christmas in appreciation of our patrons. We're doing this in all the cities we have theaters in." Robert Butler, general manager of Tudor, said.

Butler added. "E.T." is the longest running film ever in Anderson as far as he knows. The Steven Spielberg film has played for six months and one week here.

"A lot of people saw the movie, especially in the first four to five weeks. It's the biggest grossing film in the country now. Attendance has been off lately, but it still is doing better than a lot of first run films," Butler said.

The free shows are "E.T.," 5:30, 7:45 and 9:45 p.m.; and "The Pirate Movie," 5:30, 7:30 and 9:30 p.m.

'The Challenge' an unexpected pleasure, but 'Pirate Movie' unmitigated junk



Marshall Fine

t's not great, but "The Challenge" is a better film than you'd

expect. Rather than a tedious chop-socky effort - like the basic Chuck Norris film - "The Challenge" is a witty, exciting outing that makes up in humor and momentum what it lacks in self-control. It's about 20 minutes too long; other than that, "The Challenge" is a surprisingly enjoyable action-adventure.

The movie was directed by John Frankenheimer ("The Manchurian Candidate," "French Connection II") from a screenplay by John Sayles, who directed "Return of the Secaucus 7" and wrote "Battle Beyond the Stars," "Alligator," "The Howling" and several other underrated genre films in the past three or four years.

Thus, it has more going for it - in terms of character, dialogue and subtext - than the average kung fu film. Sayles has a marvelous time playing tradition versus modernism in contemporary Japan. He maximizes the contrast by having it viewed through the eyes of a mercenary American boxer (Scott Glenn).

Glenn is hired to carry a Japanese heirloom - a samurai sword - through customs in Tokyo. By doing so, he lands in the middle of a battle between two brothers for possession of the sword, which is one of a pair.

The fight takes him from the capitals of corporate Japan to a martial arts institute and back again. Along the way, he learns

humility and how to handle himself.

It's violent, frequently funny fare that benefits from Sayles' quirky script, the rugged performances by Glenn and Toshiro Mifune and some superb action footage. As I said, this is no classic - but it's not chop suey, either. If you have a taste for offbeat outings, catch this one before it leaves town Thursday.

("The Challenge" is rated R for graphic violence, language.

nudity and sexual content.)

'Pirate Movie': Ballast

With apologies to Gilbert & Sullivan:



Christopher Atkins and Kristy McNichol star in 'The Pirate Movie,' one of the worst films of the year.

I am the very model of a modern film reviewer. I've come to warn about a wretched piece of film manure. It's called "The Pirate Movie" and its level of stupidity Can only be compared to its unvarnished insipidity. I can't recall a film all year that's been quite so offensive. The stench it leaves: a ton of soap the theater couldn't cleanse. If Gilbert & Sullivan still breathed, they'd file a defamation suit. But they've both been dead a while so the point probably is moot.

It's based on "Pirates of Penzance" but similarities are minimal I'm ashamed to refer to it as a work remotely cinemal. In short, "The Pirate Movie" should crawl back into the sewer. At least that's the opinion of this modern film reviewer.

One other note and then I'll put this excretion to rest. Sioux Falls obviously is low on the film distributors' list for stereo movie prints. Some of the best movies of the year has passed through town with mediocre monophonic sound. So what do we get in stereo? This abomination, which should not even be shown, let alone shown in stereo.

("The Pirate Movie" is rated PG for Pure Garbage.)

'Inchon': Snore

The humane thing for the Unification Church to have done with "Inchon" would have been to bury it. After all, they've known that it was a stiff since it was completed in 1979. They should have let it rest in peace - or sold it to cable television, which is about the same thing.

But no - the Moonies (the Rev. Sun Myung Moon is billed as a special adviser and his church provided financing) couldn't leave well enough alone. They've unleased this stumbling corpse of a movie on the public - to the eternal embarrassment of Sir Laurence Olivier, who gives a hammy, hennaed performance as Douglas MacArthur.

Other than watching Olivier humiliate himself, there's nothing about this stale epic to recommend it. It might be used as a soporific - but everytime I tried to fall asleep, the noises of war woke me up again.

They don't make them like "Inchon" anymore — fortunately. ("Inchon" is rated PG for language and violence.)

Coming soon

New movies in town this weekend:

"Tempest." Paul Mazursky's adaptation of Shakespeare's

comedy, replaces "The Challenge" at New Town 3.

"Amityville 2: The Possession," the sequel to "Amityville Horror," replaces "Best Little Whorehouse in Texas" at Plaza 1; "Whorehouse" moves to Plaza 2, replacing "Young Doctors in

Marshall Fine is the Argus Leader entertainment editor. His column appears in the Life section Tuesday, Thursday and Friday.

The Arizona Daily Star

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TUCSON, SATURDAY, AUGUST 7, 1982



Kristy McNichol and Christopher Atkins in "The Pirate Movie"

'Pirate Movie' a pathetic parody

By Daryl Miller
The Arizona Daily Star

"The Pirate Movie" should be buried at sea.

This contrived new movie musical appropriately carries the mark of the skull and crossbones — "The Pirate Movie" has poisoned Gilbert and Sullivan's operetta "The Pirates of Penzance."

"The Pirate Movie" is based on this popular work and is an overblown parody of "Penzance" — which itself was an opera parody. But the film has raped, burned and pillaged the original work.

Although the movie follows the operetta's story fairly closely, the fun, flavor and style of the original is missing. The yo-ho-ho is more like yawn-ho-hum.

The worst desecration "The Pirate Movie" commits upon "The Pirates of Penzance" is its rewriting of several clever Gilbert and Sullivan songs. The melodies have been preserved, but some of the lyrics have been changed in a crazed attempt to update them. New songs have also been written for the music in a syrupy, pop-music mode. These numbers are bland and boring.

Similar perversions have been

wrought in the script, which filters the operetta's plot through modern times, as a dream.

Awkward nurdette Mabel (Kristy McNichol) overturns a sailboat while on an outing with friends and is washed up on a beach. She dreams she awakes as the beautiful youngest daughter of a Brit-

Review

ish Major General (Bill Kerr), circa the late 1800s. When her seaside home is overrun by pirates, Mabel falls in love with a handsome young pirate apprentice, Frederic (Christopher Atkins).

They are prevented from marrying, however, because of Frederic's shady past. So to clear Frederic's name, the lovers retrieve the Major General's family treasures, which were stolen years earlier by the pirates.

But then the pirates return to recapture their prize, and the Pirate King (Ted Hamilton) convinces Frederic he is still

indentured to the pirate band and cannot leave.

The solution to these problems is found only when Mabels says, "This is my dream — I want a happy ending!" And so she gets one.

"The Pirate Movie" fails to reach even its targeted prepubescent audience, as was demonstrated at a recent showing.

On screen, Frederic and the Pirate King were dueling with swords. Then from nowhere a film voice said, "Frederic, remember the Force," after which Frederic's weapon began to glow, like the laser swords in "Star Wars."

This was greeted by a young audience member's "Oh — stupid!"

Way to go, kid — you'll make a great film critic someday.

There are no redeeming qualities to "The Pirate Movie." The acting, done in tongue-in-cheek, parody style, is simply too bad to mention. The singing leaves much to be desired. And the choreography is woefully amateurish.

But if you still want to travel its stormy seas, it's playing at the El Con 6, Oracle View and Tucson 5 theaters.

'Pirate Movie' conventional and dull

By LLOYD SACHS
The Chicago Sun-Times

FANS OF TEENAGE HEARTTHROB Christopher Atkins will be glad to hear that he's back in his "Blue Lagoon" loin cloth in "The Pirate Movie." And fans of Kristy McNichol, who have been praying to their movie magazines that her appeal won't fade as womanhood claims her, will be pleased by her plucky performance as Atkins' crushee, which suggests good days ahead.

Fans of Gilbert & Sullivan, on the other hand, upon whose operetta, "The Pirates of Penzance," this movie is based (the prestige adaptation, based on the current Broadway production, will soon follow) will be less pleased. Breathy, newly written pop songs have merged with good old G&S; swaggering lustiness has been replaced by smutty modernness; tongue-in-cheek has moved to lower quarters.

The producers of "The Pirate Movie," of course, could care less about being even distantly faithful to Gilbert and Sullivan—names that don't exactly occupy hallowed positions in the collective consciousness of the teen crowd they're going after. More likely "Atkins is back and McNichol's got him" is what they had in mind.

Exactly what Ken Annakin, the journeyman British director, had in mind, I'm not sure even he knew. Built around the

Movie Review

bare outlines of a story that has McNichol's ostensibly mousy modern teenager dreaming of romance with Atkins' eternally shirtless stud (he's a tour guide on an antiquated pirate ship in "real" life, and a young swashbuckler in dreamland), the film is a convention of styles with membership cards to entirely different movies.

Like a pirate, Annakin plunders anything he can get his mind on: Richard Lester's Beatles movies, "Grease," Monty Python, his own "Those Magnificent Men in their Flying Machines," toothpaste commercials, and Australia, which had the misguided decency to let him shoot the entire works there.

All of which would be less objectionable if the movie had a few decent laughs and if the production numbers — which have the effect of being shot and dubbed from a mile away — had a little life in them. But "The Pirate Movie," which seems to be about impotence more than anything else — more ineffectual buccaneers you've not seen — dedicates itself to living up to that theme.

Loud silences punctuate the proceedings, the result of some truly bad timing that is not helped by carting out a terrible Inspector Clouseau impersonator, or a



Christopher Atkins and Kristy McNichol star in "The Pirate Movie."

botched parody of the biggest crowd-pleasing moment in "Raiders of the Lost Ark," or an even worse "Star Wars" gag.

What are they doing in a pirate movie? It's only a dream, remember? Anything goes. But even if you buy that as the movie's guiding sensibility, it can't excuse the coy awfulness of the dialog ("A terrible disclosure has just been made," announces Atkins. "Then zip it up," cracks McNichol). Or the dull narcissism of executive producer Ted Hamilton as the Pirate King.

Brooke Shields may not deserve better company, but Kristy McNichol does.

ELIGH

by Edwin Miller

Chris Atkins

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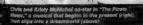
dio 54

e tha and Brooke Shields for He tell head over heels in racters The Blue Lagoon, in rith at which they played teenrainess agers marooned in the ption of South Seas. Almost every Body girl who saw the movie have would have happily arming swapped places with always Brooke But unlike that y what movie's self-sufficient he saying to. Chris alternates betience: tween feelings of euphoe inno na and insecurity. Even since after being cast opposite Henn! Kristy McNichol in the soon-to-be-seen film The Matt Pirate Movie, he still same doesn't know whether or armarc not he's got what it takes where to last in the acting busied by ness His past three years ver the in the public eye have ne De been pretty heady—and disap heavy-going

make The twenty-one-year is Little) old actor lives in Califor-Moor nig now, close to the stu-Isider dios, where movie and bovs. TV deals are made, but d have his heart is still back east rihday in Rye, New York, where ary at he was discovered while knowr (continued on page 361)

CUTIOUS Photo credits for small pics, from mov lar left Walt Disney Productions. Michael Goldstein, Zoetrope Stu rut I ve dios, 20th Century-Fox, 20th Cen-1e 360 | My Fox, MediaiTransworld







All plane with the foliaphone—and a picture of all his favorite piri friends, TV actress Lori Loui

of cigarettes. Then I went ahead and put them back. The people there really didn't know what was up.

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After he finishes high school next year, Matt plans to stay put. "I keep thinking, well, what's going to happen if you move out? Ma ain't going to do your clothes no more, right? She's not going to cook your meals. You're not going to have the same affectionate home life, the love, the company of the whole family. I don't know if I'm going to want to sit home for the rest of my life-maybe I'll just push it as far as I can, If I do move out, I can always just come back. I'm not in any rush."

Between trips to Oklahoma to film Tex and The Outsiders (due in October), Matt joined a Mamaroneck grammar school group on a trip to a ranch in upstate New York. He was invited along to describe the life of an actor to the nine- and ten-year-olds. "I'm probably the youngest person ever to be nvited on one of these traps," he says, "I had fun with the kids for a couple of days, rode a borse, shot a bow and arrow. Kids want to know if acting is fun, if you make a lot of

money. They're funny.

"I remember going on a class trip like that when I was little," he goes on, "Sitting there on the bus, I was just laughing to myself, watching these luds do all the funny things that I used to do. But you can't really see what's going on inside a young kid's head,' he muses. "They don't wear their emotions on their sleeves as much as I thought they would. I was a pretty sensitive kid. I was a good kid. If somebody said something to me that I didn't like," Matt says, "I took it to heart."

Chris Atkins

continued from page 315

giving sailing lessons at the local yacht club. Chris displays a nautical wristwatch boasting such features as a stopwatch that counts backward and a dual time-zone indicator-so he can check the time change when calling New York from California. Since he's frequently in transit between coasts, supportive emotional ties remain very important to him.

"As long as I have my family and a gurl friend," he says, "I'll be fine." He's been romantically linked to any number of girls, including TV soap opera actresses Cindy Gibb and Lori Loughlin as well as his move co-stars. Referring to life in Los Angeles, he explains, "I'm not used to the craziness, the fakeness that goes on. You go through so much hurt all the time. People tell you a lot of things that just make your head spin You're going to do this, you're going to do that. A lot of times, it just doesn't happen. People look at you differently. They hang out with you because you're whoever, and girls don't look at you the way they used to. At first, it was all very exciting for my folks, but like anything-else, in time, it dies off. Now, they just worry about me, if I'm eating right. I'm not confident enough in myself. I just don't think I'm good enough to become anybody important.

Although he signed a four-year contract with Columbia Pictures-which has just leaned him out to star in a martial arts movie, Terrible Game-Chris daydreams about other ways of life. "Sometimes, I think I'd like to go back east and study medicine," he muses, "buy an old English

Tudor house in Connecticut with a backyard and a dock right on Long Island Sound, with a boat hooked up. And have a bunch of little kids running around."

Thoughts of his gurls, present and past, help keep up his spirits. He often remembers a crush on a girl be knew when he was thirteen. Recently, after seven years, he stopped by her house, "She looked absolutely gorgeous!" he exclaims, "It was really so at to see my first crush again. You're little kids, and all of a sudden, you're grown up!"

He'd be the last to deny that he enjoys himself. "I had the best time in Australia," he announces with enthusiasm, as he talks about making The Pirate Movie, a rock-androll version of the Gilbert and Sullivan operetta The Pirates of Penzancs. "Kristy and I sing and dance and fall in love." (There is yet another movie adaptation of the operetta to come, this one based on the Broadway low, starring Rex Smith and Linda Ronstadt in the Atkins-McNichol roles.)

The director, Ken Annakin, let Chris do many of his own stunts, "I hang from a balcony sixty feet in the air," he savs swing on chandeliers, and break through two glass windows! It's the biggest musical 've ever made down there. We're the only Americans in it; everybody else is

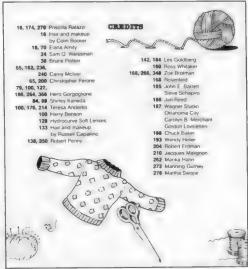
Australian.

"I fell for one of the Australian dancers in the film," he goes on. "She's the older woman in my life! After it was finished, she came to the United States for a month. My parents fell in love with her, too. The people are so friendly in Australia," he says. "It's a wild country, and beautiful, with the cities on the outside along the coast and nothing in the middle of the country-the outback.

We've got more people in L.A. than they have in their whole country!

While in Australia, Chris went diving in hark-infested waters. "A fantasy of mine has always been diving underwater, says, "just taking pictures of aix-foot-long sharks with those teeth coming out at you. He went with Ron and Valerie Taylor, the underwater experts who worked on The Blue Lagoon, who had become close friends. He even found himself playing with five-foot moray eels. "One bit my finger," he remarks casually, "and I sewed it up myself, since we were in the middle of the ocean, two days from shore. I was trying to feed the eel when a fish came out of nowhere. The eel tried to get the food before the fish did, grabbed my finger by mistake, bit me right down to the bone, and sht the nerves, so it went numb."

In California, where he has bought a twobedroom house, Chris sees old friends with whom he grew up before moving east with his family six years ago. He plays tennis frequently and occasionally participates in a celebrity tennis charity event, "I'm really waiting on The Pirate Morie to see how people take to me," he says. "Who knows, they might hate my guts. You never know why somebody's hot one minute and out the next." When his hair is curty-he had six permanents for The Blue Lagbon, and it was curled again for The Pirate Movie-he is often stopped on the street, "Now that I've got straight hair again, I don't get recognized much. I'm glad, because that gives me a chance to stand back and be a complete outsider again, to take things slow. As each day goes by," he confides, "my stomach keeps churning."



'The Pirate Movie' could be worst ever

By PATRICK TAGGART

American-Statesman Staff

We are dealing with nothing less than the probability that within our city limits, at this moment, is the worst movie ever prepared for national release.

While "The Pirate Movie" may not be a threat to our lives, families, culture and the moral fiber of our country, it is dangerous enough to warrant a strong defense. Almost every one of its seemingly never-ending minutes at a Thursday night preview presented some kind of filmmaking atrocity, introduced a new nadir to the moviegoing experience.

What's wrong? Name it. Washed-out, uneven color and tinny sound revealed themselves within the first three seconds. After not many more, it became clear that the "story" was an attempt to merge vague plot elements from "The Pirates of Penzance" with a contemporary adoles-

Review

cent fantasy of the kind that comes only from sun-fried brains of the West Coast. Not knowing whether to fashion an adventure, romance or camp comedy, screenwriter Trevor Farrant decided to incorporate bungled elements of all three.

Perhaps sensing that he had spit up not an ounce of geniune mirth, Farrant and director Ken Annakin elected to give major players, such as Kristy McNichol (who ought to know better), asides to the camera. A great deal of respect for this otherwise classsy young actress evaporates with her line, after a cozy moment with co-star Christopher Atkins, "That was a short love scene..."

Self-conscious acting, clumsily staged

action sequences, crudely assembled matte photography — it's all there, as is a score that puts Sir Arthur Sullivan into a blender with "original" songs by four L.A. hacks.

It gets worse. As cruel as all this is, the filmmakers did not let us off with a film that is merely inept in every regard. It is also criminally tasteless. In an attempt to wring a few more hoked up laughs out of their lifeless material, the filmmakers took some direct quotes from other movies. Not content to pick the bones of Gilbert and Sullivan only, the filmmakers rob a great actor's grave when a man in a tweed cap and trench coat attempts a lame impression of Peter Sellers' Inspector Clouseau.

Hoist the sails, mates; this is war!

("The Pirate Movie," rated PG, at the Aquarius and Capital Plaza.)



Kristy McNichol in 'The Pirate Movie.'



Kristy McNichol and Christopher Atkin got themselves trapped in a nasty little 'Pirates of Penzance' rip-off called 'The Pirate Movie.' Shish kebab 'em, guys.

Lousier by the dozen: the worst of '82 regurgitated

I often wonder how specialists on bad movies, such as the brothers Mark and Harry Medved, find enough space to keep their files. This is a field in which there is no shortage of material.

The Medved brothers' book describes the "50 Worst Movies of All time," and it's amazing that they could settle on as low a number as 50. In this survey of the worst films of '82 alone I came up with a dozen easy contenders.

A list of these losers would have to be led by "The Pirate Movie." Remember that one? Of course not; if you had any sense you didn't see it. Ken Annakin directed this freewheeling disaster, in which Kristy McNichol, normally an actress of taste in addition to talent, starred with Christopher Atkins in a film that used a hack's reworking of "The Pirates of Penzance" as the basis of a screenplay. The movie was totally undisciplined; poor color and bad sound accompanied such desperate devices as asides to the camera.

"Megaforce" — Can "Pirate Movie" really be the worst film of the year with this around? Ah, well — distinctions at this level have little meaning. Former stuntman Hal Needham directed this foolish action "adventure," in which the good guys wore terribly macho gold lamé pants and drove souped-up Kawasakis. This one didn't even fool the kids.

"Brainwaves" — One Ulli Lommel actually permitted his name to be signed as director of this stupifyingly amateurish update of the reliable brain transfer formula film. Tony Curtis led a cast of sleepwalkers who shall remain — and I do mean remain — nameless.

"National Lampoon's Class Reunion" — After the success of the Lampoon's "Animal House," the staggering ineptitude of "Class Reunion" is criminal. Did the sponsors learn nothing from the first film? Michael Miller directed the cheaply-produced film with a cast of unknowns. The cost was so low the film might even have made money, despite lousy box office.

"Jinxed" — Not even the bright Bette Midler could illuminate this mess directed by Don Siegel. It was a film full of unlikable people engaged in ridiculous and vulgar behavior; if there's mirth in that I couldn't find it. Rip Torn was but one of many clods portrayed.

"Yes, Giorgio" — No, thank you. Absolutely bloodless as a romance and a bomb as a comedy, Franklin Schaffner's film attempted to transfer Luciano Pavarotti's popularity in opera to the screen. It will take much better than this. The film did offer a lush production design and Kathryn



Harrold as the lovely co-star. She, at least, can climb her way out of this.

"Beastmaster" — Bird-voiced Marc Singer played a macho man with a mysterious power over wild animals, Tanya Roberts (a former Charlie's Angel) appeared as a bosomy wood nymph. Together they plotted the overthrow of the evil ruler Maax, played by Rip Torn. Rip has not had a good year.

"Things Are Tough All Over" — The most recent and worst of four films to star comedians Cheech Marin and Tommy Chong. They double-cast themselves as luckless former dopers and the Arab businessmen chasing them, and were much funnier in the vulgar, stereotyped impressions of the Arabs, sad to say.

"Firefox" — Clint Eastwood directed himself in an overlong chase movie about an American pilot who steals a secret Soviet plane and flies it through the Iron Curtain. You bet. The flight sequences were poor imitations of the special effects seen in "Star Wars;" supporting performances were uniformly hambone.

"Six Pack" — Distilled essence of redneck, complete with stock car racing and kids who talk trashy. Singer Kenny Rogers made his film debut here, and it's enough to get him back to television where he fare much better. Some of the stuff that comes out of the child actors' mouths' will halt even a seasoned moviegoer. It's not funny.

"Tron" — The movie with the computer wizardry, the movie that was going to put Disney back on the map. What director Steve Lisberger forgot was a story; the one he used was yet another attempt at a "Star Wars" cloning, and the people stayed away in droves. And after all the hype, even the special optical effects wore thin after 15 minutes.

"Grease 2" — Choreographer Patricia Birch directed this numb-skulled attempt to cash in on the success of the original. She had unknowns — not Travolta and Newton-John — but that wasn't the problem: That belonged to sequel specialist Ken Finkleman ("Airplane II") who, in the biker heaven sequence, lost everyone he might have had.

Next week, the best of '82!



Marshall Fine

'Pirate Movie': Ballast

With apologies to Gilbert & Sullivan:

I am the very model of a modern film reviewer.
I've come to warn about a wretched piece of film manure.
It's called "The Pirate Movie" and its level of stupidity
Can only be compared to its unvarnished insipidity.
I can't recall a film all year that's been quite so offensive.
The stench it leaves: a ton of soap the theater couldn't cleanse. If
Gilbert & Sullivan still breathed, they'd file a defamation suit.
But they've both been dead a while so the point probably is moot.

It's based on "Pirates of Penzance" but similarities are minimal. I'm ashamed to refer to it as a work remotely cinemal. In short, "The Pirate Movie" should crawl back into the sewer. At least that's the opinion of this modern film reviewer.

One other note and then I'll put this excretion to rest. Sioux Falls obviously is low on the film distributors' list for stereo movie prints. Some of the best movies of the year has passed through town with mediocre monophonic sound. So what do we get in stereo? This abomination, which should not even be shown, let alone shown in stereo.

("The Pirate Movie" is rated PG for Pure Garbage.)



Christopher Atkins and Kristy McNichol star in 'The Pirate Movie,' one of the worst films of the year.

'Pirate Movie' insult to Gilbert 'n' Sullivan

If Gilbert and Sullivan were alive today, they certainly would sue the makers of "The Pirate Movie."

The old boys are long gone, however (Gilbert in 1911 and Sullivan in 1900) and their comic operettas have long since passed into public domain.

That means that anyone may put on one of their musicals without paying royalties. Morever, anyone may make any changes he desires in the original script.

At least the Australian-American makers of this teenybopper revision had the decency to retitle it, not that "The Pirates of Penzance" is any masterpiece.

But with the faithful-to-the-original Royal Palm Dinner Theatre production fresh in mind, I can't help but feel producer Ted Hamilton, director Ken Annakin and screenwriter Trevor Farrant have given G&S the short shrift.

What they have done in short is tailor the film to the dubious talents of teen-age idol Christopher Atkins ("The Blue Lagoon") and actress Kristy McNichol.

"The Pirate Movie" is a film-within-a-film, using the time-honored transitional device of a dream.

Square, frumpy Mabel (Kristy McNichol, with yucky bleached hair) washes up on the beach after failing to rendezvous with her friends on a sailboat skippered by Atkins, who works on a pirate boat tourist attraction. She falls asleep and begins to dream of a time 100 years earlier.

Like Dorothy in "The Wizard of Oz," Mabel becomes the star of her own dream, with all her contemporaries assuming supporting roles.

Atkins becomes Frederic, the 21-year-old apprentice to the Pirate King (Ted Hamilton, again). The tourist attraction workers become pirates, and Mabel's girlfriends become the many daughters of the "thoroughly modern" Major General Stanley (Bill Kerr).

The basic plot remains the same. Frederic wants to leave piracy and go into something respectable. He also wants Mabel (who has changed from a frump to a siren) for his love, and the pirates want her sisters. It all finally erupts into a conflict between the pirates and the cowardly local police.

Screenwriter Trevor Farrant apparently felt it necessary (if we didn't already think the old-timey setting fakey enough) to constantly remind us this is a modern spoof.

"Do you believe that song?" Mabel smirks, when her sisters launch into Gilbert and Sullivan's "Climbing Over Rocky Mountain." In the course of the film we see out-of-context references to "Jaws," "Star Wars," "The Pink Panther" and "Raiders of the Lost Ark."

Farrant also gives us exciting new dialogue, such as Mabel's pointed questions, "My love, a wimp?" and "You're not gay, are you?"

It's a shame the few G&S songs performed are done so poorly, and it's more of a shame the better songs ("Poor Wandering One," for instance) were eliminated.

Add a load of sappy, over-produced new songs ("First

movie review

By Skip Sheffield

Love," "I Want a Happy Ending"), a lot of slapstick pratfalls and several naughty jokes, and you have "The Pirate Movie."

It seemed to appeal to the "Teen Beat" crowd at the matinee I attended, but I suspect "The Pirate Movie" won't be of much interest to anyone over the age of oh, 16 or so.

"The Pirate Movie" is rated PG for profanity.



BOCA RATON NEWS
Wednesday, August 11, 1982

Yo-ho-ho and a bottle of glum:

"The Pirate Movie" sinks to the cinematic bottom.

By DAVID R. KOCIENIEWSKI

News Staff Writer

here is a brief moment of horror in the musical comedy "The Pirate Movie."

After the clumsy schoolgirl Mabel (Kristy McNichol) and her beach bunny buddles ogle the bronze beauty Frederic (Christopher Atkins) demonstrating sword-fighting techniques at the Pirate Exhibit, after the bikini-clad vamps ditch Mabel and go cruising with Freddy in his sailboat, after Mabel rents her own rig to try and catch them, Mabel is marooned on a desert island.

For one terrifying instant it looks as though we are in for a remake of the 1980 clunker "Blue Lagoon" which featured Atkins and Brooke Shields

Fortunately, Mabel is alone on her island, she's unconscious and starts to dream. Unfortunately, what she dreams is one of the worst films of the year.

Without all the corny songs and with even a trace of self-restraint by screenplay writer Trevor Farrant, "The Pirate Movie" might have been just another bad film. As it is — a musical comedy littered with listless, unintelligible songs and ill-conceived, poorly delivered gags — "The Pirate Movie" is nothing short of terrible. It is a swashbuckling soap opera with a bad Mel Brooks-style sense of humor.

The story is supposedly based on Gilbert and Sullivan's "Pirates of Penzance," but about the only thing the two have in common is the word "pirate." The only real theatrical references are the characters "The Pirate Movie" steals from other films. References to Star Wars, Raiders of the Lost Ark, The Pink Panther and The Keystone Cops aren't parody, they are exploitation, mimicing the original films like some slapstick class-clown.

"The Pirate Movie" is a film strewn with lousy punch lines, bad taste and missed opportunities. At least two-thirds of the jokes don't even incite a snicker. Blame it on poor timing, poor acting, poor writing, poor directing or any combination of the above, but they simply don't work.

Those few bits that do get a response — don't make you laugh with the movie, they make you laugh at it and how low it will stoop for a laugh.

Kristy McNichol tries to make light of the situation. Whenever her face isn't expressing the wide-eyed disbelief of a paint-by-number puppy dog, McNichols is all smirks, unsuccessfully trying to con the audience into believing the whole thing is being done tongue-in-cheek.

In her dream, when she meets Frederic for the first time their eyes meet, they kiss and he proposes. "God," she says, staring straight into the camera, "that was a short love scene."

When her sisters all join in some schmaltzy ballad, McNichol is almost apologetic. "Do you believe that song?" she asks in embarrassment.

Even though the movie is far too bad to be taken as satire, these few moments at least allow McNichol to save face by appearing



Kristy McNicholl/And pirate Ted Hamilton.

cutesy-pie. Christopher Atkins looked even worse here than he did in "Blue Lagoon."

Gone is the primal sensuality that sent the female half of teenage America swooning off to the box office to watch him wear loin cloths in "Blue Lagoon." There are still a few loin cloth scenes in "The Pirate Movie," but even those don't save Atkins from looking like a helpless wimp as he stumbles through the comic scenes and plays the straight ones with such "aw shucks" sincerity that you feel sorry for him.

The only one who manages to pull off any jokes is the Pirate King (Ted Hamilton). Wearing a rhinestone studded codpiece and leading a crew that looked like the Village People gone to sea, Hamilton's deadpan delivery managed to salvage a few lines.

But with its maudlin music and low-brow laughs, even an armada of talented comics couldn't have saved "The Pirate Movie" from sinking to new depths in film comedy.

Rated PG for some mild language. At the Boulevard Mall and Holiday theaters and the Buffalo Drive-In.

Christopher Atkins

Was Brooke His Heartthrob?

By COLIN DANGAARD

MELBOURNE, Australia — He claims to be the first man to have romanced Brooke Shields. He tenjoys hand-feeding sharks because they remind him of an out-of-body experience he had on an operating table. And he drives very fast cars.

Apart from that Christopher Atkins at 20, the handsome young man who pulled it all off for "Blue Lagoon", insists he's "just a regular kind of guy".

So regular that if things don't work out at the business of being a superstar, he just might go off some place and quietly become a doctor of sports medicine.

Chris is here in Australia making "The Pirate Movie," with Kristy McNichol, having promised his producer he will not feed the sharks until production is over and his mother that he will leave his clothes on.

On Brooke Shields, he says: "I was the first boy to kiss her, really kiss her. Today I still have feelings for Brooke.

"Everytime I am with her, I want to take her away, out of the city, away from people, just go someplace on our own.

"But it's not easy. She is so in demand. She is just ... out there somewhere."

Chris says the romance started immediately they were thrown to-

gether on an island in the South Pacific for "Blue Lagoon".

"She was 14 and I was 18 and I was very intimidated by her, in the beginning. I was really scared. i had never met a star before. I didn't know how to react.

"Yet, within the hour it was like we had known each other for years. I took her diving. We went exploring. It was really exciting.

Chris says he is making up for time lost during his teenage years when, trying to become a professional athlete, he injured his knees.

It was during the operations to correct his knees that Chris says he had the out-of-body experience that is the cause of his current fascination for sharks.

"They accidently mixed the drugs, and I became semi-conscious. It was a strange feeling, and I hated it: being there, but not being there.

"Somehow I couldn't make anything work in my body. It was driving me CRAZY. I was starting to panic. I could SEE my heart.

"I told myself to take control, not to panic, and suddenly, my heart — it had been beating very slowly — started to speed up again.

"At that moment I was looking down on myself, and there was a doctor banging on my arm, saying, 'Chris ... Chris ... I'm going to stick the needle in now ...

"His voice was like an echo in my brain, and still to this day when somebody calls my name from far away, like an echo, it freaks me out.

"He stuck the needle in my arm, and I said to myself, 'There is something wrong. I don't want to go through this.'

"The fear I felt, there in the hospital, is the same kind of fear that comes when I am with the sharks. It has to do with the unknown.

"Sharks remind me of big dogs. They like to play, take food from your hands. But when you see how they eat, ripping and tearing, you realize they're not dogs.

"Sharks are fascinating. Just say the word and masses of people come flying out of the water."

Chris is at home being a star.

"First thing I did when I got some money from 'Blue Lagoon' was buy a Porsche and drive 120 miles an hour — with my dad!"

The next thing he'd like to do is go looking for Great White sharks, with Australian shark experts Ron and Val Taylor, who have taken him out in the past.

"That," he says wistfully, "would be the ultimate experience, to come eyeball-to-eyeball with a Great White."



DOWN UNDER — His new movie is with Kristy McNichol.

At the cinema

THE CALGARY HERALD

SATURDAY, AUGUST 7, 1982

Pirate Movie shipwrecked by bad gags

By Fred Haeseker

(Herald staff writer)

There is something grossly out of kilter about The Pirate Movie, like the sight of a thoroughbred horse pulling a stranded truck.

Loosely adapted from The Pirates of Penzance, it's a takeoff on a comic opera that is itself a satire. A sendup of a sendup is usually a mistake, but the comic inventions that drive The Pirate Movie are so coarse and pointless they provoke a feeling of embarrassment, like an amateur satirical revue that never hits the mark.

Gilbert and Sullivan's 1879 comic opera is a witty burlesque of Victorian dramas about pirates who lurked romantically off the coast of Cornwall. A small number of the clever patter songs of the original have been retained, some with uninspired lyric changes to bring them up to date; they sit uneasily next to the plastic ballads and disco tunes created especially for the movie.

Gilbert's libretto has been put into a modern framework by turning it into a dream. The homely, awkward teenager Mabel (Kristy McNichol) is swept from her dinghy as she tries to follow her glamorous girlfriends to the sailboat of local heartthrob Frederic (Christopher Atkins). She is washed ashore, and as she lies unconscious on the beach, she drifts into a fantasy as the beautiful daughter of a 19th-century Major General (Bill Kerr).

The story of Mabel's romance with Frederic, now an apprentice pirate who has sworn to go straight, is tricked out and camped up indiscriminately. The Pirate King (Ted Hamilton) tends to swagger around like a Pirate Queen; as Frederic is pushed out to walk the plank, a black pirate calls out, "Hang five, honky!"; Mabel keeps nudging the audience ("Do you



Mabel (Kristy McNichol) and Frederic (Christopher Atkins) find true love in Pirate Movie

A review

THE PIRATE MOVIE, directed by Ken Annakin; starring Kristy McNichol and Christopher Atkins. Towne Cinema, Marlborough, Southland; parental guidance.

believe that?"), just in case we don't get it.

Screenwriter Trevor Farrant provides no target for the humor.

Lame gags are stolen from everywhere: There is an abundance of sniggering double entendres, an Inspector Clouseau figure is dragged in for some unfathomable reason, as is Mae West's most notorious (and terminally overquoted) line. Some real satirical possibilities — like the double-exposure soft-focus faces of Mabel and Frederic used behind the soppy love songs — fail because they're so feebly presented it's hard to tell they're meant to be taken as satire.

Kristy McNichol and Christopher Atkins both do their own singing, indifferently, but neither has the theatrical presence needed for musical comedy. Director Ken Annakin (Those Magnificent Men in Their Flying Machines) is equally at a loss in this genre. Gilbert and Sullivan's operettas have survived because of their intricate clockwork delicacy; the big scene in The Pirate Movie is a pizza pie fight. The works are gummed up and the film is a mess.

Perhaps 'The Pirate Movie' should have been scuttled

By MICHAEL SPIES Staff Writer

Somewhere Joseph Papp is smiling.

The fiery New York producer can take comfort in the knowledge that his own film version of "The Pirates of Penzance," set for a Christmas release, cannot possibly be worse than "The Pirate Movie."

Australian-financed, "The Pirate Movie"

(great title) is one for the pits.

Gilbert and Sullivan's operetta had to be sacrificed to this beach-blanket farrago of leering double entendres, crotch humor, witless anachronisms, nitwit updating, irrelevant in-jokes and pandering to teenagers. And if one of the original numbers sneaks past, it is made to sound ridiculously campy. Clearasil G&S.

The total effect is nauseating. I should think this film would be unhealthy for pregnant women

and others under medical supervision.

"Prepare to repel boarders," shouts Ted Hamilton as the Pirate King, looking like Wayne Newton's opening act in Las Vegas.

This boarder was already sufficiently repelled by Christopher Atkins in low-cut sweatpants as Frederic and Kristy McNichol as Mabel in white dresses slit to her waist. Let's get physical.

Pretty, tan, golden Atkins should have been drowned in "The Blue Lagoon," but he has survived to sing duets with pretty, tan, golden Kristy Newton-John (dumb Aussies, maybe they don't even know it isn't Olivia).

I expect at least five minutes remission from torment in Hell for having to sit through their renditions of the aural paper towels dispensed by

four with-it songwriters.

This movie's idea of with-it is Air Supply.

McNichol actually deserves better than playing straight woman to the Pirate King with lines like "You should be hung." To which the Pirate King rejoinds: "I am, madam. And very well, thank you." Just like that. Gosh, you'd have to hire a writer to be that quick.

Someone is listed as writer, and he gave the director an opportunity to show bikini bottoms by wrapping "The Pirates of Penzance" in a modern-day frame, also suitable for references to McDonald's and Baskin-Robbins. See, mousy Kristy follows stud Chris (even the names

match) in a sailboat and falls overboard and dreams the whole movie. It's like the "Duelling Mammy" plot from "Singin" in the Rain."

Updated lyrics include references to est and Bo Derek — who must be teamed with Chris Atkins right away. Atkins gets the least out of such knee-slappers as a sword that turns into the green laser from "Star Wars." And the town police chief turns out to be Inspector Clousseau. And in the middle of the final battle, who shows up but Indiana Jones from "Raiders"? It's what's called a spoof. Or desperate.

Well, bless them all, for the kind of reeker I thought Hollywood was too sophisticated to re-

lease

And Christopher Atkins' complexion isn't all that good.

"The Pirate Movie" is rated PG and is playing at Cine 6.

Jimmy Connors sings

HOLLYWOOD (AP) — Tennis star Jimmy Connors says he fulfilled a longtime fantasy recently when he sang backup for a song on his old friend Lionel Richie's forthcoming debut solo album.

"All the rock stars want to be tennis players, and all the tennis players want to be rock stars and wear those satin jackets," Conners

chuckled. "Now I'm doing it."

Connors and Richie have been friends for some time and Connors even invited Richie to play with him in one pro-am tennis tournament. Richie was too busy to accept, but when Connors was in Los Angeles recently for an exhibition match with Bjorn Borg, he took up Richie's offer to sing on a song called "Tell Me."

Connors admitted later that he was a little nervous about doing the backup harmony track with

Richie.

"It's not the singing, it's singing with someone who's as good at it as Lionel is," he said.

Countered Richie: "How do you think I feel when you ask me to play tennis with you?"

The Motown Records album, "Lionel Richie," is slated for release in September.

'Pirate Movie' a dumb rip-off

By JACK GARNER **Gannett News Service**

The makers of this film didn't even think enough of their own work to give it a decent title. They just call it "The Pirate Movie."

This is what's known in the trade. folks, as a rip-off movie. It's a blatant attempt to capitalize on the resurgence of interest in Gilbert and Sullivan's "The Pirates of Penzance." by cross-fertilizing it with teen-age heartthrobs, totally forgettable pop-rock music, and lots and lots of not-very-clever dirty jokes and obvious movie references.

Only the amiable freshness of Kristy McNichol and the rare funny

REVIEW

gag lift "The Pirate Movie" to a level slightly above "Xanadu" and "Grease II." Unfortunately, the talented young actress and an occasionally successful gag aren't enough to lift this to a level worth recommending.

AS FOR the so-called teen-age audience supposedly out there waiting for "The Pirate Movie," a girl about 13 sitting in front of me gave it about as much praise as it's likely to get from her generation: "Well, it's dumb, but kinda cute."

I don't know about cute, but "The



'The Pirate Movie'

A 20th-Century-Pex release. Produced by David Jeseph and directed by Kee Annakie. Executive producer Ted Hamilton. Scree-play by Trever Ferrant. Original sengs by Yerry Britten, Kit Hain, Sue Skifrin and Brian Robertsen. Rated Po.

THE CAST Mabel Kristy McNichel Frederic Christopher Atkins Pirate King.....Ted Hamilton Major General...... Bill Kerr

Pirate Movie" certainly is dumb. Slapped together in a sloppy, disjointed fashion, the film attempts to incorporate the Gilbert and Sullivan story into a dream-fantasy being had by a modern teen-age girl with an inferiority complex (McNichol).

Seemingly spurned by a handsome teen-age boy (Christopher Atkins). McNichol dreams she's the sexy, witty and gorgeous youngest daughter of the Major-General of Penzance, and the object of affection for a pirate apprentice (Atkins).

THEIR love story becomes entangled in the adventures of Atkins' fellow pirates, McNichol's other sisters, and the local gendarmes. I'm sure director Ken Annakin envisioned that he was creating Mack Sennett styled zaniness, but there is no consistent flow to this fantasy, no highs in the hijinks, and nothing new in the jokes.

McNichol trys to inject some natural enthusiasm and good-natured spunk into the projet, but Atkins ("The Blue Lagoon") is a shallow,

indifferent performer who's greatest skill seems to be taking off his shirt. His is the most bare-chested performance by a male since "Tarzan."

WHEN totally up against a lack of creativity, writer Trevor Farrant and director Annakin resort to the tired and true - sight gag references to much better movies like "Star Wars" and "Raiders of the Lost Ark."

Most of the songs in "The Pirate Movie" are bland, contemporary pop numbers, blended with an occasional Gilbert and Sullivan tune.

EVEN the film's technical qualities fall short. Much of the color film already has a pinkish, washed-out look, and occasional special effects shots are sloppy.

All this sloppiness suggests speed, and that's understandable (from the producers' point of view.) They obviously wanted to get this inferior version of the Gilbert and Sullivan tale into the theaters before the film currently being prepared with the original Broadway cast from Joseph Papp's recent production of "The Pirates of Penzance."

I should also note that "The Pirate Movie" is an Australian product. In fact, at \$9 million, it's the most expensive Australian film ever made. It just goes to show you that the land of "Breaker Morant." "Gallipoli," and "Picnic at Hanging Rock," can make turkeys with the best of them.

A 'Pirate' song of yo-ho-hum

By KATHLEEN CARROLL



THE PIRATE MOVIE, Kristy McNichol, Christopher Atkins, Directed by Ken Annakin. At the Criterion Center and Baronel, Running time: 1 hour, 49 minutes, Rated PG.

Someone should walk the plank for "The Pirate Movie," a lame-brained musical which appears to have been manufactured strictly for the teen crowd. Having lifted the basic plot from Gilbert and Sullivan's "The Pirates of Penzance," director Ken Annakin is so desperate to please his audience, he can't resist adding a few playful references to "Star Wars" and "Raiders of the Lost Ark."

Filmed entirely on Australian soil, the movie stars Kristy McNichol as a shy teenager who is cast ashore on a deserted beach only to dream that she is the brave young heroine of a Victorian tale involving lusty pirates, virtuous (?) maidens and skittish cops.

MCNICHOL PLAYS a thoroughly modern Mabel, exposing her non-Victorian tan in off-the-shoulder blouses and skimpy pantaloons. Her co-star, Christopher Atkins, plays Frederic, the pirate's sweetnatured apprentice, which means that he does a lot of blushing while trying unsucessfully to match the exuberant style of Errol Flynn with his acrobatic sword fights. Ted Hamilton displays slightly more flair as the dashing Pirate King, but he tends to

The music ranges from a drippy pop tune, in which Mabel and Frederic declare their instant love for each other, to several of Gilbert and Sullivan's memorable tunes in which the lyrics have been

swallow his lines, presumably out of embarrassment.

shamelessly updated to include such modern names as Bo Derek.

The only spark of life is provided by the antics of the Keystone-type policemen, performing the "Tarantara" number. The rest of "The Pirate Movie" is such a bore it amounts to highway robbery.

Same old stuff

By ERNEST LEOGRANDE



THINGS ARE TOUGH ALL OVER. Richard (Cheech) Marin, Tommy Chons, Directed by Thomas K. Aviidsen. At State 1, RKO 86th St. Running ilme: 1 hour, 30 minutes. Rated R.

Cheech and Chong play dual roles (triple if you count a drag scene) in "Things Are Tough All Over," which doesn't mean it's twice as funny as other Cheech and Chong movies, just that it's more of the same. The pair believe in improvisation and a loose narrative line, so what you get are humorous mo-

The plot, or the basis for the action, involves Cheech and Chong being hired by a pair of Arab businessmen themselves to drive a limousine from Chicago to Las Vegas. The car has a secret stash of money in it. By the time the pair arrive in Vegas, the car is a shell and the money's gone, which gets the Arabs in a vengeful mood.

ments strung out loosely with sags in between.

Chong plays his usual dimwit and Cheech is the brains—such as they are—of the duo. Drug jokes, of course, are plentiful although they aren't the freshest vein of humor for them any more. And of special note is that this is probably the first movie to have a herpes joke.

Christopher Atkins plays it stre

(Continued from cover)

Atkins, 21 last February, is the screen teen idol from Rye, N.Y., who only three years ago was teaching sailing for three bucks an hour and planning to go to college and study sports medicine. It's a field he knows something about: doctors practically reconstructed his right knee, which he had injured in the eighth grade, and brought him through a series of operations to the point where he was able to play football as a high school senior.

HE ATHLETIC ATKINS had done no acting and some fashion modeling when he auditioned for "The Blue Lagoon." The part was the boy to Brooke Shields' girl, and the two were to be castaways who grow into puberty and out of clothes on a tropical island. If he was chosen, Atkins remembers thinking, he might pick up some bucks for college.

As types go, Atkins is not that different from your typical blond, ruddy checked.

dy-cheeked, clean-cut, good-looking American youth. Somehow, though, he rang the casting director's charisma bell. When he got the part, he asked his mother, "Mom, if the movie stinks, will you still love me?"

Stinks? You want to talk about the critical response to "The Blue Lagoon"

or the fact that it made \$52 million the summer of its release? For Atkins it was farewell college, hello Hollywood.

After "Lagoon" he made an NBC-TV movie drama, "The Child Bride of Short Creek," in which he played a

Korean war vet. His hair was straight in that one, but no one seems to remember—apparently because no one remembers "The Child Bride of Short

Creek."
In "The Pirate Movie" he's co-star-red with Kristy McNichol, and now he also sings: one solo, one duet. A soundtrack album from the movie has just been released. Atkins, of course, plays the young apprentice pirate with a noble heart, and McNichol is the prettiest daughter of a modern majorgeneral. "Doesn't sound like me, does it?" he says of his singing on the album. "It is. It's me. They build it

up, make your voice sound bigger.
"They added all this new rock and roll music to the movie and left some of the fun Gilbert and Sullivan that they thought kids would understand. The movie's for kids. For young kids."

The creative and business minds behind "The

Pirate Movie" apparently don't mind tapping a "Blue Lagoon" reflex, either. An illustration used on the album cover and in promotion for the movie shows a smiling Atkins and McNichol rising bare-shouldered (bare-chested for Atkins) out of a snug bag decorated with skull and crossbones. Nonetheless, Atkins reports that there are no nude scenes in this movie. "I finally get to keep my clothes on," he says. "Mom's relieved, that's for sure! But there's one loincloth

RESSED TODAY IN A blue Lacoste shirt (standard Rye attire) and nylon gym frunks, Atkins is a thin young man with a beach tan and white, TV-commercial teeth. He looks as if he ought to be on a sailboat, his long legs and bare feet gripping the water-sprayed deck, and not in this ornately decorated Fifth Ave. hotel suite, where those bare toes from time to time grip the edge of a small coffee table with repressed energy.

On that table is the September issue of Playgirl magazine. Atkins is posed on the cover with a female magazine. Atkins is posed on the cover with a remate model under a blurb promising "Celebrity Nude—"The Blue Lagoon's' Christopher Atkins Takes Off His Loincloth." Inside, there is a photo spread showing a lot of skin, but no frontal nudity. "They just couldn't fit it all in the frame," Atkins explains with a self-mocking grin.

He looks across the room at his manager, a young

TOMOVE AND THE PROPERTY AND THE



In 'The Pirate Movie' Atkins plays an apprentice pirate with a noble heart. He also sings: one solo, one duet.

man named Joel Dean, who is wearing a watermeloncolor Lacoste shirt. "The real reason we decided to
go for this," Atkins says, indicating the magazine, "is
the fact that, first of all, the people who have been on
the cover are not shabby people." He points to a
layout of previous cover subjects, including Paul
Newman, Paul McCartney, Sylvester Stallone, Burt
Reynolds and Warren Beatty. "The reason why I did
it is I wanted to grow up, you know? I want to start
becoming a woman's man."
So who are the women in his life? "Oh. God!" he

So who are the women in his life? "Oh, God!" he sighs, like the boy at the family dinner table who is asked about the girl he's dating. "Here we go again!" Mainly, it develops, there are Lori Loughlin, who

mainly, it develops, there are Lori Loughin, who is Jody on the TV soap opera "The Edge of Night," and Cindy Gibb, who is Suzi on the TV soap opera "Search for Tomorrow," but Cindy has the edge as No. 1. "Lori's great," he says. "She's a very good friend. Lori and Cindy are friends. Cindy's out here, and I live out in L.A. now, which makes it really hard.

"I'm not dating anybody out in L.A. because I can't seem to find anybody really to get along with out there. It's awful to say, but I just get very scared out there, as far as the women go, because they're sort of a different breed.... It's very hard for me because I don't know what they're after, me or me because of the movies. So when I go out with someone there, it's usually somebody in the business, because I feel I can relate to them a let easier." can relate to them a lot easier.'

There are countless guys and girls populating the after-hours dance clubs of the city, stars only to themselves, who come across as more glib and more blase than Christopher Atkins. His attitude is a combination of frankness, friendliness and naivete, and when he talks about his life he counted life. and when he talks about his life, he sounds like a reincarnation of Andy Hardy.

'As soon as I go back home, man," he says, "my

friends just slap me right down. We played a softball game yesterday and just everybody was giving me such a hard time. 'Here comes Hollywood again up to bat! See if he can hit it past the pitcher this time!' It was fun to be back with friends again, just so good."

back with friends again, just so good."

Atkins has a sister, Elizabeth, 19, a brother, Scott, 16, and a brother, Peter, 9. "Every time I come home, Peter just loves wrestling with me. One day I was fishing with him and there was this old man sitting in this chair in the sun. I started talking to him and he ended up knowing my grandfather. I said to him, 'I really wish my grandfather was still around,' and he said, 'Yeh, but you just gotta carry on.'

"All of a sudden those two words, 'Carry on,' hit me so hard because here

I was with my little brother fishing and my grandfather used to take me fishing all the time, bait my hook and throw my line overboard. I suddenly realized that I was carrying on what he would probably be doing for my little brother right now.

T SUNK IN so deeply. We have such a close family. I asked my mom if she was mad because I hadn't gone to college yet and she said, 'No, because you've gone through so many things that kids your age aren't going through that you've had to learn to take on a lot of responsibility real fast.' I was getting a little down about it

rast.' I was getting a little down about it because sometimes the business is so neat and so fine and then sometimes it just gets to be a little too much."

Atkins is asked about a published report earlier this month that he had requested an audit of Columbia Pictures' books to see if he was entitled to more profits from "Blue Lagoon." The question provokes the only agitation that he shows in the interview.

"That was a creek."

That was a crock . . . " he says. "Are you kidding? Columbia Pictures has been the greatest thing that has ever happened to me. . . . I made a lot of money off of those two and a half (percentage) points of the movie they gave me." (Manager Dean says that Atkins agreed to participate in an audit instigated by Brooke Shields, but insists that such audits are commonplace in the industry.)

Even so, Atkins and Dean have bought out of the four-year contract Atkins had with Columbia, but they have an agreement to make a "Blue Lagoon" sequel for the studio if that comes off. "BL2" Atkins

As of now he's in training for "The Terrible Game of Ott," in which he will play a decathlon contestant. "I've been working in a gym every single day trying to bulk up and gain 10 pounds," he says, "and I've been working with special weapons like staffs and with karate movement and weights and doing ballet for stretching. It's a lot of work. A lot of work."

After he finishes the film, he'd like to take a

sailing trip around the world with a group of friends. An outdoorsman, Atkins loves diving, and he has hand-fed sharks off the Great Barrier Reef in Australia. He dreams of someday testing his courage against that man-eater, the great white shark.

Some might say that keeping his freshness and ingenuousness in Hollywood's shark-infested waters will be excellent training.

Daily News, Sunday, August 1, 1982

DAVE GARROWAY ON 'TODAY'

Estelle Parsons remembers

VIDEO GAMES Empire Strikes Back

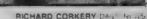
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CHRISTOPHER ATKINS gets a few things off his chest

BY ERNEST LEOGRANDE

IRST of all, let's get this straight: Christopher Atkins' hair is straight. They curled his hair for "The Blue Lagoon." "It was permed four times," he volunteers. "I looked like Albert Einstein." Then it was curled for "The Pirate Movie," an Australian rock version of "The Pirates of Penzance" that opens here Friday. Now he's letting his hair grow for a new movie, "The Terrible Game of Ott," in which he'll play a sort of young James Bond—and this time, there will be no ringlets. "I hope not," he says, shaking his head. "I hope not." (Continued on page 7)



OUD VOICES ARE SPILLING from behind closed doors at Kristy McNichol's upper East Side apartment which she shares with her "very, very, very good friend," hairdresser Joey Corsaro. The voices are raised neither in sweet endearments nor the do's and don'ts of home permanents.

I catch a word here, a phrase there. Something about "growth" and "being my own person." They know I am on the way, so I refrain from knocking in the hope that things will settle down. They don't. I knock.

Kristy opens the door slowly, smiling shyly. There is a moment of embarrassed silence. She and Corsaro are probably wondering what I've heard. I, in turn, am wondering whether I am going to witness a restaging of "Who's Afraid of Virginia Woolf?"

"Hi, nice to meet you," she says sweetly, extending her hand for a firm shake. "This is Joey." She points to a tall, handsome, mid-20ish man with slicked-down curly black hair and a diamond stud in his left ear. He, too, appears to be slightly uncomfortable, but he puts on a friendly front. For the moment, anyway, peace is at hand.

Their bright, airy apartment seems lifted from a Bloomingdale's catalog. Puffy sofa sections and chairs sit like aqua-colored cloudbursts on white shag carpeting. There's black smoked glass lining a living-room wall and a few human-sized plants next to the sliding-glass doors of their balcony. McNichol settles onto the edge of the sofa and leans forward with a let's-geton-with-this look on her face. Corsaro fetches a glass of water for me and joins us.

At 19, McNichol is finally shedding her cute, pubescent image and slowly slipping into adulthood, professionally and personally. Her gawky, tomboyish looks have been exchanged for sleek, sophisticated clothes and a short, blond hairdo. Six months ago she abandoned a \$1.7 million Los Angeles home, Jaguar and Jeep, not to mention family and friends, to move here permanently. "I just wanted to try and live here and experience other places," she says. "People in New York . . . they're a lot quicker."

Her movie image is undergoing an overhaul as well. She is abandoning TV in favor of feature films and successfully began the transition to

Carol Wallace is a Magazine staff writer.

The all-American girl comes of age

BY CAROL WALLACE

"adult roles" last year in Neil Simon's "Only When I Laugh." In her new film, "The Pirate Movie," a knock-off of "Pirates of Penzance," she sings and hams it up opposite teen hunk Christopher Atkins. And in her next movie, "I Won't Dance," she'll play a 21-year-old handicapped flutist whose love life is slightly out of pitch.

Still, don't expect to see McNichol, who has been acting since she was eight, seduce her way across the silver screen anytime soon. America isn't ready for it. Neither is she.

"I've been offered a few older, heavy roles," she says. "My manager and I are really choosing my roles carefully. But I do have to grow up." She smiles, and adds pleadingly, "You gotta let me grow up!"

While her looks don't compare to post-pubescent contemporaries like Jodie Foster, Tatum O'Neal and Brooke Shields, her acting abilities more than compensate. She consistently captivates critics and has built a following of adoring teens and their mothers, who stop her in the street and say, "I wish my daughter could be just like you."

"Kristy and Olivia Newton-John are our two top female personalities," says Hedy End, editorial director of 16, a fan magazine whose average reader is 14 and female. "She has an innocent face and her roles have always been family-type characters who do the right thing in the end. The kids eat it up."

"Yeah, I guess I do have a different image than Tatum and Brooke," McNichol says with a laugh. (She was

once promised the part of the little girl in "The Bad News Bears" but lost out in a last-minute switch because Tatum had a bigger name. The two later starred in "Little Darlings." There were no hard feelings.) "I have the image of being an all-American girl, which I think is a great image. Why? What's wrong with being the all-American girl?"

he Pirate Movie," which opened last week, is a \$9million Australian production which McNichol describes as "an 'Airplane' type of movie, zany and off the wall." It is an adaptation of the Gilbert & Sullivan operetta and co-stars Atkins, the once-and-future King of the Loincloths. Blond, blueeyed and beefy, he was last seen satisfying his newly discovered libidinal urges in "The Blue Lagoon" with Brooke Shields. "The Pirate Movie" is Atkins' first since that 1978 Paradise Island encounter.

"It's not that I haven't been offered other parts," says Atkins in a 20th Century-Fox press release. "It's just that Hollywood's a very scary place for somebody who had no intention of being there in the first place." That, or there just aren't many parts around for guys who look great in loincloths.

"He's great, he's a nice boy," says McNichol of Atkins. "He has great charm. He loves women, he loves girls. The first night we met he brought me a rose from the dinner table. It was really sweet." Did his gallantry ignite an off-camera romance?

"A little," McNichol says, looking toward the floor and nodding. "We liked each other. We went out a few times. We still see each other once in a blue moon."

Though it's unlikely she and Atkins will become the Nelson Eddy and Jeanette MacDonald of the 1980s, their combined popularity among teenagers should mean a treasure of gold at the box office.

That press release from 20th Century-Fox contains another interesting tidbit. "We've retained the characters, the eccentricity, the fun and some of the music," it says. What they didn't retain was Linda Ronstadt, Rex Smith and Kevin Kline. all of whom starred in Joseph Papp's Broadway version of "Pirates" and are featured in the movie version of the play due out at Christmas

"I don't think it's really a ripoff," says McNichol of "The Pirate Movie." "It's zany. It's also a love story at the same time. Chris is great in it. It's a real fun movie. I enjoyed making it so much. And I know when you enjoy something a lot, you know other people will enjoy it too."

Uh-huh. Maybe it was the untimeliness of my arrival. Or maybe she just doesn't like interviews. Or maybe she doesn't have a way with words. Whatever the case, on this day McNichol is answering questions in short, crisp, five-to-10-word sentences, offering little more than the equivalent of name, rank and serial number.

Her sentences are filled with California lingo (when I ask about her first TV series, "Apple's Way," she says: "I just went with it. I didn't stop to think about it. I kind of flowed with it"), and her description of everything from Burt Reynolds to "I Love Lucy" reruns is "he's great, she's great, they're great, it's great."

A few nuggets of information do emerge, however. She says she doesn't regret not attending a regular high school ("I was working too much and never had a chance to think about it"), is glad she started acting early ("I feel I've gained something by growing up fast-you have a better way of being on top of things"), seldom reads her reviews ("If I did, I'd start going up and down and relying on what people say about me"), prefers to shun the Hollywood scene ("I don't want to become a Hollywood person where show business is all that matters"), is seldom bothered by unruly fans

("Guys who come up to you and say dirty things, that's a bummer"), and gets along with co-stars and directors ("When I'm working, I'm happy, I have a great time. I don't see any reason to storm off and get mad when one little thing goes wrong").

McNichol's lofty on-camera credentials, however, speak for themselves.

he started doing commercials when her divorced mother signed her up with a children's talent agency. "I did a Kraft cheese commercial," McNichol laughs. "I ate cheese and smiled a lot." That smiling led to some bit parts on TV and ultimately her own series, "Apple's Way." She later appeared on other series, including "Starsky and Hutch," before landing the role of young Buddy Lawrence on TV's popular "Family," She won two Emmy awards for her portrayal of the sweet, caring adolescent, and the show made her a household name.

"We've lost touch," she says, when asked if she sees former "Family" co-stars like Sada Thompson or Meredith Baxter-Birney. "When we run into each other, it's great."

McNichol grew up in Los Angeles, a designated "good" baby. "My mother told me once that I was such a good baby, I never did anything wrong," she says. That's an awfully hard reputation to live up to, I suggest. "Tell me about it," she sighs.

Her parents divorced when she was three. Her older brother, Jimmy, 21, is also an actor; a younger brother, Tommy, 18, "is a very bright boy who's into computers." Her mother Carollyne, who once managed McNichol's career, remarried last year; Kristy's stepfather is nine years her senior.

"It's hard to be close to the family when I'm always on the road doing movies and running around," she says. Does she miss her family ties? "Mmmm, not really," she says, after a short pause. "Because I also have my life, and I'm growing up. So sometimes it's healthy not to stay so close to your family and get to know who you are."

What McNichol will never be accused of is "going Hollywood." Her best friends are not in show biz. She refuses to talk about her income, reported at \$1 million a year. ("I don't think about the money I make. Ever. Money makes people do crazy

t 19; teen idol Kristy McNichol trades in her tomboy ways for a stylish new image. Yes, even good girls have to grow up.

things.") She claims no interest in expensive baubles, confessing that her only spending weakness is on her

"Clothes. I like hot clothes," she says. "Nice things. Yeah. I like nice things. But they're not vital."

fashionable wardrobe.

On this day, she is wearing a blue-and-white-striped, calf-length jumpsuit and white pumps. Her hairdo, a short, upswept style, was created by Corsaro, a former hairdresser at Henri Bendel. McNichol, who is a blonde in "The Pirate Movie," is letting her "natural color" grow in, natural being a blondish brown.

"Four months before 'The Pirate Movie,' I decided I wanted to be a

blonde," she says. "I don't know why, I just did. So I tried it. Then I decided I wanted to grow it out. I think I'll leave it natural for a while. It's not a conscious effort to change my image. My manager mentioned maybe we should try something different."

She keeps her private life under wraps. ("I think my personal life is mine," she shrugs.) She describes Corsaro as "a very, very good friend—he does my hair and we have a great time together." But she says she still dates others. "I haven't gone out with a lot of guys because I'm very selective. I won't go out with just any guy." What kind of guy will she go out with? "A gentleman," she says. "Very

kind. Very warm. Very sensitive. And fun."

It's no secret. however, that she would love to meet up with John Travolta on a darkened dance floor. ("There's just something about him," she says. "I ran into him a couple of times. He said, 'You're great.' I said, 'Thanks, you are, too.' ") She says she'd like someday to meet President Reagan, but stops short of saying "There's just something about him" too.

Corsaro. silent for most of the interview, offers some insight into Kristy. They met at a photo studio four years ago, when he was assigned to do her hair for a magazine spread. She went back to Los Angeles but nine months later got "a real bad perm" and sent out an SOS for him.

"I left Bendel's for her," he says proudly. "I left a five-year job." He doesn't seem unhappy about the decision. "She's very strong, like a little rock. She's very easy to get along with. Most important, I don't like to call her a movie star. She just does her work, and when they yell 'Cut!' we see Kris again. I mean, when we work, we work hard. When we play, we play hard."

Isn't this how Jon Peters, Barbra Streisand's hairdresser/good friend, got started?

"I just produced my first film," Corsaro deadpans.

Three weeks following our interview, McNichol calls from California. She has abandoned her bicoastal experiment, sublet her New York apartment and moved back to Los Angeles "permanently." "There's just too much business I have to take care of here," she says. She and Corsaro are living in separate apartments and liking it.

When she finishes filming "I Won't Dance" in Europe this fall, she will complete a made-for-TV movie for CBS, perhaps cut an album, and then pick her next "adult" role carefully. Back to the business of growing up. Surprisingly, she says her responsibilities as teen role model are no extra burden.

"I'm not the kind of person who just goes crazy in public or in my house, so there's really nothing to hide.

"It wouldn't be so bad to have every little teenager a lot like me," she says. "I think it would be good."

The honeymoon is over

OLLYWOOD—Christopher Atkins reports his representatives are auditing the Columbia Pictures books—to see why he hasn't seen more green from "Blue Lagoon."

The handsome 21-year-old actor, who was selected from among 4,000 unknowns to make his acting debut

in the 1980 blockbuster, reveals that his deal called for him to receive 2.5% of the "Blue Lagoon" profits. "I did get some money and it seemed like a lot," he says. "But then, what did I know? After all, I was coming from a situation where I'd been making \$3 an hour teaching sailing back home in Rye."

Columbia Pictures
Productions president
John Veitch tells this reporter he knows nothing

about the audit, but that "anyone has the option of taking that course. We made the young man a star, gave him points in his first picture and hope to make more pictures with him—and I'm sure he got whatever was due him."



MARILYN

Atkins stresses, "There's no ill will or anything like that going on. It's just one of those things that happens in Hollywood." However....

The actor reveals also that last week he severed the contractual ties that bound him to that studio.

"I've been bought out of my Columbia contract," he says. "They signed me to a four-year deal when I made 'Blue Lagoon,' but they didn't line up anything for me after that, and when they lent me out to NBC to make 'Child Bride at Short Creek' and to 20th Century-Fox for 'The Pirate Movie' (which undergoes release in August), I had to end up splitting what I made with Columbia."

Golden Harvest—for whom he'll make "The Terrible Game" this fall—came up with the money, he volunteers, for his Columbia buyout. And though he has not committed to any follow-up projects for Golden Harvest, he reports he is already talking to the firm about a sequel to the "Game" in which he is to play a young James Bond-type of hero

Daily News, Thursday, July 3, 1982

Appealing Stars Fail To Keep 'Pirate' Afloat

By HENRY EDGAR Staff Writer

Kristy McNichol and Christopher Atkins are two of the most appealing young performers in Hollywood.

And they try awfully hard to keep "The Pirate Movie" afloat, but they're ultimately overwhelmed by forces bigger than they are — a weak script and a director who understands neither musicals nor comedy, much less a combination of the two.

This is too bad, because "The Pirate Movie" could have been a lot of fun. The idea is delightful— an updated rock and roll spoof of Gilbert and Sullivan's "Pirates Of Penzance," expanded to a general spoof on all pirate films and swashbuckling adventure movies in general.

But any spoof must be handled with care; a film of this type requires a special style of writing. And more important, a special style of directing — as well as a special style of acting. Unfortunately, "Pirate Movie" misses all these completely.

The movie isn't a total waste. Some of the new songs are quite nifty, andMcNichol and Atkins are a delightful celluloid couple.

But given the film's potential for success, the result is pretty much a shambles. Indeed, it might be more fun to go out and buy the Polydor Records sound-track, listen to the new songs—and pretend the movie was never released.

It's amazing how such a wonderful premise could be destroyed so completely. Trevor Farrant wrote a script that might have been funny in Australia, where the movie was filmed, but it loses whatever humor it might have had in transition to American theaters.

But the biggest problem is the sloppy staging by director Ken Annakin, who simply had no concept of how to go about filming "The Pirate Movie." Motion pictures are ultimately a director's medium — and Annakin has failed his cast and his producers miserably. There is no sense of comedy in the film, there is no spirit of happy fantasy that would be necessary for the dream sequence, and if the supporting performers can't act any better than this, they should have been replaced before shooting was completed.

"The Pirate Movie" opens with McNichol playing a plain wallflower visiting a pirate ship, with handsome Atkins as a guide demonstrating the art of dueling

aboard the ship.

For some strange reason, the charismatic Atkins is attracted to her and invites her to go on a boat ride when he gets off work. However, her more glamorous girlfriends arrange for her to miss the boat, so they can keep with Atkins to themselves.

McNichol hires a small boat to follow them, but is shipwrecked. While unconscious on a deserted island, she has a romantic dream, very loosely based upon "Pirates Of Penzance."

McNichol and Atkins could easily team up as Mabel and Frederic in a real production of "Pirates Of Penznce," if they had the right director. But unfortunately, in "Pirate Movie," no matter how hard they try, they can't carry the film alone.

Never have I seen an actress as cute as McNichol made up and photographed to look so plain. Even when she's supposed to be the attractive Mabel she looks like a poor imitation of Olivia Newton John. McNichol is an extraordinary actress, the most gifted performer in her age range in Hollywood. However, Mabel is not her kind of role, which, I understand, is why she was attracted to the project in the first place. She apparently wanted to stretch her wings as an actress. But sadly she needs a firmer directorial hand than she receives.

Atkins, on the other hand, comes off a bit better. "The Blue Lagoon" gave us a hint of his potential, and "Pirate Movie" offers proof Atkins does have talent. Indeed, he displays a fine flair for comedy, his timing iquite goods and some of his mugging is priceless. Of the entire cast of hundreds, Atkins — and Atkins alone — rises above his material and turns in the best performance in the film.

Of the rest of the cast, the less said the better. Disappointing is perhaps the best term to describe them. They're guilty of over-acting and total lack of sensitivity.

Costuming is inconsistent, and choreography is atrocious.

Actually, the new songs, such as McNichol's "Hold On" and Atkins' "How Can I Live Without Her," fare much better than the Gilbert and Sullivan tunes, some rewritten with incredibly bad taste. (Such as the new lyrics inserted into the Major Genral's song: "I'm younger than the Beatles but I'm older than the Rolling Stones.")

If you're a fan of Kristy McNichol of Christopher Atkins, you might enjoy yourself better if you just play the record album. But if you're a "Pirates Of Penzance" fan, don't let curiosity send you to see "The Pirate Movie." It takes an amazing lack of talent to ruin songs like "I Am A Pirate King," "Climbing Over Rocky Mountain" and "Come Friends Who Plough The Sea," but this is exactly what's been done. You're better off waiting for the Joseph Papp film in February, starring Linda Ronstadt and Rex Smith repeating their Broadway roles.

Despite the tremendous appeal of McNichol and Atkins, "The Pirate Movie" remains an over-budgeted bore, a great idea gone wrong.

("The Pirate Movie" is now showing at Coliseum Mall)



Christopher Atkins and Kristy McNichol — in "The Pirate Movie" Eastwood To Portray Country Singer In Film

Clint Eastwood's next movie will be "Honkytonk Man," to be filmed in Nashville.Eastwood will portray a country singer

who leaves his Oklahoma home and travels to Tennessee to audition for the Grand Ole Opry.

'The Pirate Movie' Steals Some Laughs

"The Pirate Movie" manages to be an entertaining film despite some glaring weaknesses: Songs that don't fit and an empty-headed approach to humor.

There are two kinds of songs in "Pirates" which is based very loosely on the Gilbert and Sullivan light opera "Pirates of Penzance." The new lyrics to the opera's familiar tunes are

great fun but the rock versions of new songs are derivative and obtrusive.

Between the rocks are some very funny scenes. The crew that put this film together has learned something about empty headed humor that folks like Mel Brooks and Marty Feldman never have: Comedy is best done with affection, not malice. Thus, while Brooks et al have more talent, "The Pirate Movie" has a better bottom line.

In looking at the details of "Pirates" it is surprising that it is in fact a fun film. The acting is light, the plot jumps about recklessly and the rock-disco songs threaten to sink the movie at every turn. Through it all the film survives.

An example: At one point the cavalry must come to the rescue. The cavalry turns out to be a dancing bunch of bobbies, swinging their nightsticks with drill team precision and executing a wild bunch of dance steps. It sounds trite but it works. Or consider that at various points in "Pirates" you'll meet Indiana Jones, Rudolf Valentino and the voice of old Ben Kenobi. This stuff isn't clever but it's done well enough.

Rating: Three stars out of five with a caveat: Some parents will object to the frequent use of sexual inuendo.

"Pirates" is the main feature on a double bill that includes something called "Paradise." It isn't. It is a clone of "Blue Lagoon" without a brain. It is very nearly plotless and characterless and hardly deserves to be called a film. It is full of nude bodies to no purpose with no real conflict on which to hang a story. The acting is wooden, the direction hopeless—at one point a young man hides on the wrong side of a rock from a borde of baddies!

The screenplay also has this same horde of baddies ignoring two minute-old footprints and camel tracks. If it had not been for the excellent jokes (at the film's expense) floating around the audience, I would have walked out.

Rating: This move gets naught but half a star. The jokes, on the other hand, were four star.

—Ron Wodeski

'The Pirate Movie': A peg-legged bootleg of 'Penzance'

By Jack Garner

Democrat and Chronicle film critic

The makers of this film didn't even think enough of their own work to give it a decent title. They just call it The Pirate Movie.

This is what's known in the trade, folks. as a rip-off movie. It's a blatant attempt to capitalize on the resurgence of interest in Gilbert and Sullivan's The Pirates of Penzance by cross-fertilizing it with teen-age heartthrobs, totally forgettable pop-rock music and lots and lots of not-very-clever dirty jokes and obvious movie references.

Only the amiable freshness of Kristy McNichol and the rare funny gag lift The Pirate Movie to a level slightly above Xanadu and Grease II. Unfortunately, the talented young actress and an occasionally successful gag aren't enough to lift this to a level worth recommending.

As for the so-called teen-age audience supposedly out there waiting for The Pirate Movie, a girl about 13 years old sitting in front of me gave it about as much praise as it's likely to get from her generation: "Well, it's dumb, but kinda cute."

I DON'T KNOW about cute, but The

ON FILM

The Pirate Movie, an attempt to frame The Pirates of Penzance in a modern structure, is showing at Loews Towns and Jo-Mor's Stutson theaters. Directed by Ken Annakin, it stars Kristy McNichol, Christopher Atkins, Ted Hamilton, Bill Kerr and Maggie Kirkpatrick.

Running time: One hour, 40 minutes. Rating: PG, with a stronger dose of juvenile double entendre lokes and sex gags than you'll find in most PG movies.

++++ Excellent ++++ Good * * * Average * * Fair * Poor .

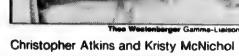
Pirate Movie certainly is dumb. Slapped together in a sloppy, disjointed fashion, the film attempts to incorporate the Gilbert and Sullivan story into the dream-fantasy of a modern teen-age girl with an inferiority complex (McNichol). Seemingly spurned by a handsome teen-age boy (Christopher Atkins). McNichol dreams she's the sexy. witty and gorgeous youngest daughter of the Major-General of Penzance and the object of affection for a pirate apprentice (Atkins).

Their love story becomes entangled in the adventures of Atkins' fellow pirates, McNichol's sisters and the local gendarmes. I'm sure director Ken Annakin envisioned that he was creating Mack Sennett-styled zaniness, but there is no consistent flow to this fantasy, no highs in the hijinks and nothing new in the jokes. (One can witness only so many references to being stabbed in the groin.)

McNichol trys to inject some natural enthusiasm and good-natured spunk into the project, but Atkins (The Blue Lagoon) is a shallow, indifferent performer whose greatest skill seems to be taking off his shirt. His is the most bare-chested performance by a male since Tarzan.

When up against a total lack of creativity. writer Trevor Farrant and director Annakin resort to the tired and true — sight gag references to much better movies like Star Wars and Raiders of the Lost Ark. (The worst of these is an imitation of Peter Sellers' Inspector Clouseau that you would be embarrassed to deliver at a drunken party).

TURN TO PAGE 3C



Shameful pirating of 'Penzance'

FROM PAGE 1C

Most of the songs in The Pirate Movie are bland, contemporary pop numbers, blended with an occasional Gilbert and Sullivan tune. Unfortunately, even the G&S songs have been tampered with. The Modern Major-General, for example, contains name-dropping references to the Beatles and the Roll-

ing Stones. Even the film's technical qualities fall short. Much of the color film already has a pinkish, washed-out look, and occasional special effects shots are sloppy. (In one sequence, supposedly showing the pirate ship coming into the harbor, the ship and the water immediately around it seem to

"hounce" on the rest of the ocean.) ALL THIS sloppiness suggests speed, and that's understandable (from the producers' point of view.) They obviously wanted to get this inferior version of the Gilbert and Sullivan tale into the theaters before the film currently being prepared with the original Broadway cast from Joseph Papp's recent production of The Pirates of Penzance.

As one who has written glowingly of many Australian films in recent years, I should also note that The Pirate Movie is an Australian product. In fact, at \$9 million, it's the most expensive Australian film ever made. It just goes to show you that the land of Breaker Morant, Gallipoli and Picnic at Hanging Rock can make turkeys with the best of them.

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SET SAIL FOR THE MUSICAL COMEDY ADVENTURE OF THE SLIMMER!





DAMD JOSEPH PRESENTS

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BILL KERR · GARRY McDONALD · MAGGIE KIRKPATRICK ASSEX IATE PRODUCER DIRECTOR OF PHOTOCRAPHY

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SCREENPLAY BY DIRECTED BY

ORIGINAL SONUS BY

DAVID JOSEPH - TREVOR FARRANT - KEN ANNAKIN

TERRY BRITTEN, KIT HAIN, SUE SHIFRIN and BRIAN ROBERTSON

WANDERER BULKS

PG PARENTAL CUIDANCE SUGGESTED 420-





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Movie studios let their dogs run loose

HOLLYWOOD — If these are the dog days of summer, then the major studio movies now being released in an effort to shake loose what change may remain in the pockets of idle

teenagers are the dogs themselves. This week. I sat through three of these yappers within a 10-hour period, the equivalent of having root canal work

done and braces installed in the same day. One good thing about the experience was that each movie

should appeal to a different group of teenagers — "The Pirate Movie" for the Glee Club, Cheech and Chong's "Things Are Tough All Over" for the dropouts and "Fast, Times at Ridgemont High" for the Oversexed Majority — so

the day at least had its sociological value.

In order of least agony: FAST TIMES AT RIDGEMONT HIGH (Opens Friday)

This grab-and-giggle comedy is brought to us by Cameron Crowe, a former Rolling Stone magazine writer who returned to high school as a student during his mid-20s and

chronicled the teenage life-style in southern California. Whatever the social merits of his resulting book might have been, all that survives in the film version — which he



scripted — are a few random incidents, an ensemble of familiar high school "types," and a predictable obsession with sex.

I suspect, however, that "Fast Times" is going to be a big hit with young people. It is crammed with characters that everyone will recognize from their own experiences, and it features a couple of very talented young performers particularly Sean Penn, one of the cadets in last year's "Taps," who is hilarious as a constantly stoned surfer fighting the "munchies" in class.

The primary focus, however, is on the sexual maturation of 15-year-old Stacey (Jennifer Jason Leigh), a fast-food

waitress who has a one-night stand with a customer, gets pregnant from a 10-second sexual encounter with the school's phony Mr. Cool (Robert Romanus), and after a quick abortion, decides to let her mind catch up with her body.

"Fast Times" is indeed on a fast track, having earned its

R-rating with female nudity, some graphic sex scenes, and

plenty of raunchy language. Parents thinking of going with

their kids are advised to think again.

THE PIRATE MOVIE (Opened Friday) "Inspired silliness" is the sort of acclamation I imagine director Ken Annakin was hoping for with his goofy version of Gilbert & Sullivan's "Pirates of Penzance." But it is just

plain silly. The music is okay, a mixture of glee club Gilbert & Sullivan and contemporary rock ballads. But it isn't just compensation for sitting through an endless stream of

misfired jokes and derivative film techniques. In this variation on the dream movie, Kristy McNichol stars as a shy school girl who is washed ashore after a

See SUMMER MOVIES, Page 6D

SUMMER MOVIES, from Page 1D

boating accident and falls into a reverie about a great Victorian romance with a dashing pirate's apprentice (Christopher Atkins).

In her dream, McNichol is the daughter of an English officer who has lost his fortune to pirates. With her new love, the recently liberated Atkins, she

sets off to recover her father's wealth. Since it's a dream, anything goes, including talking to the camera, stealing characters and scenes from others movies, pizza pie fights, and a climactic battle between a band of cutthroat

pirates and a battalion of Keystone bobbies. Acting is not an issue, since this was meant to be playing "Penzance" like a grammar school drama project. Still, if McNichol did this to show her acting

range, she will likely be disappointed. Either that or embarrassed.

Kristy McNichol and Christopher Atkins in The Pirate Movie

Pirates plunder Gilbert and Sullivan

The Pirate Movie (Garneau Theatre)

By JOHN DODD

Gilbert and Sullivan meet The Blue Lagoon in The Pirate Movie and the results are ... mixed.

Here is a strange and maybe brave attempt to combine beach paradise teen romanticism with a send-up of buccaneer pictures and the Victorian satire of The Pirates of Penzance. The fact that it's not a total crushing failure is no mean achievement indeed.

First the bad news. The romance doesn't work. Stars Kristy McNichol and Christopher Atkins, the supposed teen heart-throbs, seem to have only glassy gleams of passion in their dull little eyes. Since everything's played tongue-in-cheek, viewers can't get interested in their romantic liaison, despite all the endless shots of them hand-in-hand in the blue surf.

The music doesn't work either. There are a few numbers mostly unchanged from Gilbert and

Sullivan's Pirates of Penzance such as I Am A Pirate King, Modern Major-General and Tarantara. Oh for the lost days of D'Oyly Carte and strict control over this material. Bill Kerr as Major-General Stanley and Ted Hamilton as The Pirate King are satisfactory as actors but terrible as performers of Gilbert and Sullivan numbers.

The impurities are actually a little better. Numbers like Pirates, Police and Pizza (Why didn't W.S. Gilbert think of that?) are really preferable to the attempts to convey the flavor of genuine Gilbert and Sullivan. The rest of the music is standard teen pop and it sounds insipid — at least to these ancient ears.

The good news is that as a send-up of buccaneer films, The Pirate Movie has some of the style, zest and sense of fun of the best Richard Lester productions such as The Three (and Four) Musketeers and the Beatles pictures.

Annakin has been making movies far longer than Lester, although most of his films have been more spectacular than memorable — The Longest Day, Battle of the Bulge and Those Magnificant Men in their Flying Machines.

With The Pirate Movie, he and Australian

screenwriter Trevor Farant keep a good balance between craziness and action. Like Lester, he changes styles frequently, using slow motion, speed-up, and opticals. The dialogue between McNichol and Atkins is a nice mixture of 1980s teen hip and Victorian melodrama.

This is possible because their two characters know they are merely refugees from the 1980s dropped into a Pirate drama in a dream.

The movie opens in the present day with McNichol playing Mabel, a mousy modern teenager lacking self-confidence who falls for Atkins, a popular local boy who performs fancy fencing feats for tourists aboard an old pirate ship at dockside.

Mabel's sailboat capsizes and she's washed up on the sand where she has a dream that transports her back in time to the days of pirates sailing under the Jolly Roger. She's transformed into a vivacious Victorian young lady and Atkins becomes Frederic; the dashing apprentice pirate of the Gilbert and Sullivan production.

Little of this entirely holds together as a movie. Atkins at least knows how to play the dashing hero while McNichol is especially vapid this time.

What's next? A laser spaceship called Pinafore?





Things Are Tough All Over

Pesadillas de una noche de verano

Cuando en el mismo fin de semana te caen las dos peores películas del año — The Pirate Movie y Things Are Tough All Over — y de contra se te rompe el aire acondicionado a temperaturas de 90 y tantos grados, todo viene siendo como las mini-tribulaciones de Job. Casi bíblicas, porque ambas cintas clasifican como la Octava y la Novena plaga del espantoso Egipto.

The Pirate Movie es un escándalo. En Inglaterra se estaba filmando la reproducción en cinta de la excelente versión teatral que Joseph Papp inspiró con The Pirates of Penzance de Gilbert y Sullivan. La opereta es centenaria, está en el dominio público y otros piratas se fueron a filmar su burda parodia en

Australia.

Su castigo fue buscar un botín, un tesoro, y encontrarse que los cofres sólo contenían collares de bisutería y onzas de plomo.

No soy ni remotamente fanático de las operetas de Gilbert y Sullivan, pero lo que consiguió Joseph Papp en teatro era muy dinámico, muy moderno, muy revitalizado con Linda Rondstadt, Rex Smith, Kevin Kline, rodeados de buenos escenarios, coreografía y estilo.

El film se ha propuesto perversamente denigrar aj clásico para hacerlo parecer vetusto e idiota. Se escuchan algunas de las melodías de Gilbert y Sullivan, pero con nueva letra que hace alusiones a los Beatles y los Rolling Stones. El resto de las canciones originales son tan estúpidas que representan una

venganza de ultratumba para Gilbert y Sullivan.

Para ser irreverente hay que tener un mínimo de talento satírico. Es deleznable ver que Kristy McNichol se pasee ante el coro de las doncellas y le guiñe un ojo al público diciendo algo ofensivo como: "¿Creen posible semejante ridiculez?". Y a los cinco minutos la pobrecita Kristy está cantando un seudo

Pop Rock que es el abismo abismante del retraso mental.

Considero que Kristy McNichol es la joven actriz más prometedora de su generación. Pero como la estimo como potencial estrella — y en el plano personal como excelente persona — me duele y me ofende que esta muchachita esté tan mal aconsejada. The Pirate Movie es el género de película que destruye

Christopher Atkins vuelve a lucir el tarzánico taparrabos de La Laguna Azul. Chris no tiene remedio. Es un total amateur que convierte — en el recuerdo — al Tab Hunter de Island of Desire en Laurence Olivier. Chris declama tan mal que en un show de fin de curso los otros colegiales le hubieran lanzado tomates y huevos cluecos, ante sus hilarantes recitaciones.

En La Laguna Azul, Atkins no era tan embarazoso, porque Brooke Shields era igualmente amateur y se compensaban en erótico cachumbambé. En The Pirate Movie, Chris arrastra a Kristie a su nivel infimo y para los fieles fanáticos de la McNichol... esto es un suplicio.

Suplicio doble es Things are Tough All Over. Qué digo? Es tormento cuádruple porque Cheech y Chong hacen dobles papeles. Eso les permite a estos groseros supuestos cómicos la posibilidad de entablar una guerra relámpago de chistes que ofenden a derecha e izquierda. Mientras tanto, ofrecen ostentosos ejemplos de micción, defecación y drogadición

ción.

En el cine en que la vi había sólo unas trece personas, pero mentiría si no dijera que se reían enloquecidamente. Creo que he usado esta frase de Guy De Maupassant ya varias veces, como talismán de cordura ante la locura incomprensible. Pero allá va otra vez: "La mente humana es capaz de todo".

- René Jordán

Dumb 'Pirate Movie' is tiring, sloppy turkey

By JACK GARNER
Gannett News Service

The makers of this film didn't even think enough of their own work to give it a decent title. They just call it "The Pirate Movie."

This is what's known in the trade, folks, as a rip-off movie. It's a blatant attempt to capitalize on the resurgence of interest in Gilbert and Sullivan's "The Pirates of Penzance" by cross-fertilizing it with teen-age heartthrobs, totally forgettable pop-rock music, and lots and lots of not-very-clever dirty jokes and obvious movie references.

Only the amiable freshness of Kristy McNichol and the rare funny gag lift "The Pirate Movie" to a level slightly above "Xanadu" and "Grease II." Unfortunately, the talented young actress and an occasionally successful gag aren't enough to lift this to a level worth

recommending.

As for the so-called teen-age audience supposedly waiting for "The Pirate Movie," a girl about 13 sitting in front of me gave it about as much praise as it's likely to get from her generation: "Well, it's dumb, but kinda cute."

I don't know about cute, but "The Pirate Movie" certainly is dumb. Slapped together in a sloppy, disjointed fashion, the film attempts to incorporate the Gilbert and Sullivan story into a dream-fantasy being had by a modern teen-age girl with an inferiority complex (Ms. McNichol).

Seemingly spurned by a handsome teenage boy (Christopher Atkins), Ms. McNichol dreams she's the sexy, witty and gorgeous youngest daughter of the major general of Penzance, and the object of affection for a

pirate apprentice (Atkins).

Their love story becomes entangled in the adventures of Atkins' fellow pirates, Ms. McNichol's other sisters and the local gen-

in my opinion

darmes. I'm sure director Ken Annakin envisioned that he was creating Mack Sennettstyled zaniness, but this fantasy has no consistent

flow, no highs in the hijinks, and nothing new

in the jokes. (One can only witness so many references to being stabbed in the groin.)

McNichol trys to inject some natural enthusiasm and good-natured spunk into the project, but Atkins ("The Blue Lagoon") is a shallow, indifferent performer who's greatest skill seems to be taking off his shirt. His is the most bare-chested performance by a male since "Tarzan."

When totally up against a lack of creativity, writer Trevor Farrant and director Annakin resort to the tired and true — sight gag references to much better movies like "Star Wars" and "Raiders of the Lost Ark."

Even the film's technical qualities fall short. Much of the color film already has a pinkish, washed-out look, and occasional special effects shots are sloppy. (In one sequence, supposedly showing the pirate ship coming into the harbor, the ship and the water immediately around it seem to "bounce" on the rest of the ocean.)

All this sloppiness suggests speed, and that's understandable (from the producers' point of view). They obviously wanted to get this inferior version of the Gilbert and Sullivan tale into the theaters before the film currently being prepared with the original Broadway cast from Joseph Papp's recent production of "The Pirates of Penzance." Due in a few months, that more loyal creation has to be better than this shoddy bootleg.

I should also say that "The Pirate Movie" is an Australian product. In fact, at \$9 million, it's the most expensive Australian film ever made. It just goes to show you that the land of "Breaker Morant," "Gallipoli" and "Picnic at Hanging Rock," can make tur-

keys with the best of them.

Yo-ho-ho and a barrel of fun with 'Pirate'

label.

By Bill Pelletier

Press Staff Reporter

If you want a high-flying, good-time movie adventure, see "The Pirate Movie."

The fantasy adventure starring Kristy McNichol and Christopher Atkins liberally updates Gilbert & Sullivan's "Pirates of Penzance" while maintaining the Victorian era's collaborators

penchant for satire. "The Pirate Movie" tells the story of Mabel, a mousy teenager who is left behind by her more voluptuous girlfriends who sail away with the boy of her dreams Frederic (Atkins).

When Mabel pursues in a one-woman craft, she's thrown overboard and washed up on shore.

And the dream begins. In it, we're taken aboard a ship captained by the Pirate King (Ted Hamilton), a roguishly good-looking throwback to the days of Errol Flynn and Douglas Fairbanks Sr. and Jr. The king brought Frederic up after he was responsi-

ble for making him an orphan. Frederic, on the occasion of his 21st birthday, severes all ties with the cutthroat band, saying he's duty-bound to rid the seas of their ilk. Duty and honor, taught to him by the Pirate King,

Review

"The Pirate Movie" is playing at Carrols Twin Cinemas and Sunset Drive-In. Rated PG.

mean everything to Frederic. And on this hook hangs much of the movie's tale.

The one thing Frederic is most innocent about is girls. Thus, another hook for the story.

Although the brief introduction may sound a bit heavy, don't you believe it. It's all told with tongue planted firmly in cheek. The heightened idealism of Frederic is contrasted well by the nastiness of the pirate leader and his scurvy

crew. When Frederic is set adrift by the pirates, he happens upon a family of beauties who's youngest member, Mabel, is, according to the dreaming heroine, the most assertive and desirable of the brood. Well, if it was your fantasy, would you

dream any differently? Her father, the in-name-only Major-General (Bill Kerr), lost his family fortune to these same pirates years earlier.

light-hearted score as Frederic gets the girl, Papa gets his fortune and the sisters get paired with husbands. Atkins and Miss McNichol prove themselves quite capable with their singing. Two of the show's original songs, "How Can I Live Without Her" and "Hold On," both composed by Terry liberated (only in her dream) Mabel, on the verge Britten and Sue Shifrin and sung by the movie's of waking, insists on a happy ending. She's told by stars, will be released as singles of the Polydor the Pirate King, "It's your dream." And so it is.

As the Pirate King and the Major-General, Hamilton and Kerr are terrific in their showstopping numbers. The supporting choruses of the band of pirates, the sisters and the corps of law enforcement agent, headed by Sergeant/Inspector (Garry McDonald), add tons of fun to an er. Not this time. already rollicking good time.

Here's a word of warning. Make sure you take care of all your business before the movie starts. A trip to the concession stand could rob you of some funny moments, although you won't have any trouble getting back into the story.

It looks as though director Ken Annakin had the time of his life making "The Pirate Movie."

The fantasy plot is resolved with heavy doses To tell the story, he uses skills learned while of sword play amidst corny jokes, satire and a bringing "Those Magnificient Men in Their Flying Machines," "Swiss Family Robinson" and

"The Longest Day" to the screen. With slow motion, speed-up and undercranking techniques, Annakin succeeds in what he goes after - pure entertainment.

And the fun becomes extra-special when the

The fairy tale ending she insists upon is perfect. When Mabel awakens, her Cinderella-like fantasy carries over into real life. "The Pirate Movie" is a picture designed for a tight-knit company of players. It's the kind of movie usually made less enjoyable by star pow-

The key word for this Australian-made beauty, me hearties, is fun, fun, fun.

Teenage Express'd

'Pirate Movie' musical, likeable

By MARY DONAHUE Westbrook High School

It would never happen and to even think something like this could ever happen is totally outrageous. But I love musicals, so "The Pirate Movie" wasn't bad at all, I really liked it a lot. I'm a hopeless romantic and enjoyed the old-time costumes and traditions contrasted by today's humor and music.

There was quite a bit of action in

the three pirate fights but, surprising as it may seem, there was no blood or gore. All the violence shown was comical and the language usage was minimal.

I don't wish to explain the movie hence I should spoil it for any other romantic out there who will enjoy it. I will simply say that any person enjoying today's mellow music and liking to laugh will enjoy this film. You shouldn't miss it!

Synthetic effort mars 'Pirate Movie'



By JANET MASLIN The New York Times

They weren't fooling when they named this "The Pirate Movie." The show-business equivalent of buccaneer tactics landed this version of "The Pirates of Penzance" in neighborhood theaters several months ahead of another version,

Areview

one based on the Broadway produc-

The current film is bound to be the lesser of the two even if the second one isn't so hot

'The Pirate Movie" stars Kristy McNichol and Christopher Atkins in a cut-rate kiddie version of Gilbert and Sullivan, laced with synthetic pop ballads and leavened with infantile dirty jokes. (Most of these have to do with pirates threatening to clip other pirates in the groin while fencing.)

The original music is also here, or some of it is. But it's either relegated to the background while Miss McNichol does some mugging, or it's been fitted out with "now" new lyrics. "I'm older than the Beatles but I'm younger than the Rolling Stones," sings the modern Major General, who also has occasion to

mention Malibu. Atkins starts out in a pirate suit and is eventually back in his "Blue Lagoon" loincloth. But his line readings are no match for his physique; he sounds so much like

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someone reciting in a school play that his speech barely has a conver-

sational rhythm Miss McNichol, decked out in a lot of ruffles but still her tomboyish, wisecracking self, is better than anything else here but still not

in good form The Longest Day," makes this a movie full of tacky superimpositions and messy matching shots. When Atkins walks dreamily down a country road, he sees Miss McNichol's face superimposed upon the sky, and the same thing happens when he peers into a puddle of

"The Pirate Movie," lacking jokes of its own, reaches shamelessly into other movies for a few. At one point, one of the pirates' swords turns into a laser-sword from "Star Wars," with a voice like Obi-Wan Kenobi's in the background. At another point, the film is visited by a French police inspector in a trenchcoat (Garry McDonald), who does a thoroughly groanworthy Peter Sellers imitation.

'The Pirate Movie" is rated PG 'Parental Guidance Suggested"). It contains enough childish dirty jokes to make it a relatively smutty PG movie, as PG movies go.

'The Pirate Movie" is playing at the Maine Mall Cinema.

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Amusement timetable

Augusta Drive-In Fire Fox (PG), 8:30; Sharkey's Machine (R), 10:55

Bridgton Bridgton Drive-In TRON (PG), 8:25; Taps (PG), 10:15

Brunswick Bowdoin Drive-In Rocky III (PG), 8:45: A Little Sex (R),

Eveningstar Ginema Diner (R), 5:10. 7:30, 9:50.

Camden Bayview Street Cinema - Atlantic City, 7, 9

Damariscotta Lincoln Theater -Chariots of Fire (PG),

Dover, N.H. The Strand - Fire Fox (PG), 6:15, 8:50. Kittery

Kittery-York Drive-8:25; Star Trek II (PG), 10.

VIP Cinema -Never So Deep (X), 7,

Fine Arts Cinema - Two feature adult movies rated X, continuous from 11 a.m. Nickelodeon Cine-

mas: Cinema I - E.T. (PG), 12, 2:15, 4:30, 6:50, 9:05. Cinema II - The World According to

Garp (R), 1:30, 4:05, 6:50, 9:20. Cinema III — Diner

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Victor Victoria (PG). 6:45, 9:15.

Saco Cinema — Poltergeist (PG), 2, 7, 9. Saco Drive-In Forced Vengeance (R). 8:30: Tarzan (R),

Sanford Sanford Twin Cinema I — E.T. (PG),

Sanford Twin Cinema II — The Best Little Whore House In Texas (R), 7, 9.

Scarborough Portland Drive-In East - Night Shift (R), 8:30; Private Benjamin (R), 10:44.

Portland Drive-In West - Things Are Tough All Over (R), In - Atlantic City (R), 8:30; Neighbors (R), 10:27.

> South Portland Maine Mall Cinema - An Officer and A Gentleman (R), 1:30,

4:05, 7, 9:30. Maine Mall Cinema

(R), 12:15, 2:30, 4:45, II - The Best Little Whore House In Texas (R), 1:30, 4, 7, 9:25.

Maine Mall Cinema III - The Pirate Movie (PG), 1, 3:05, 5:05, 7:05, 9:05 Westbrook

Cinema City Cinema I - Night Shift (R), 1, 3, 7, 9. Cinema II - Young Doctors In Love (R), 1

Cinema III - Rocky III (PG), 1, 3, 7, 9. Cinema IV Things Are Tough All Over, 1, 3, 7, 9.

Cinema V Summer Lovers (R), 1, Prides Corner

Drive-In - Forced Vengeance (R), 8:15; Tarzan (R), 10:20. Windham

Windham Drive-In Forced Vengeance (R), dusk; Tarzan (R),

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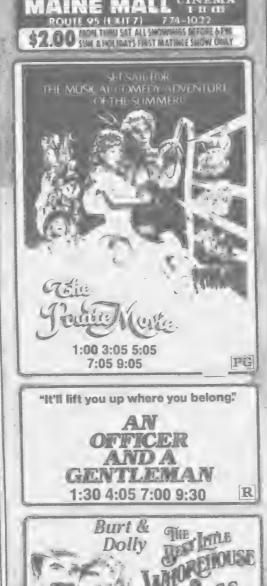
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Pirate Movie' producer should walk the plank



Kristy McNichol and Christopher Atkins are in a lot of trouble in The Pirate Movie.

THE PIRATE MOVIE — Musical comedy adds modern songs and sass to Gilbert & Sullivan's Pirates of Penzance story. With Kristy McNichol, Christopher Atkins. PG (profanity, suggestive language).

By Jack Zink

Film/Theater Writer

Early in The Pirate Movie, before the rape and pillage of the operetta Pirates of Penzance has begun in earnest, Kristy McNichol cocks her eyebrows at the camera and asks "Do you believe that song?"

The required answer is "of course not!" No Gilbert and Sullivan tune belongs on the same screen with songwriter Terry Britten's pop-rock gibberish. But there they are, wailing and gnashing one after the other in a \$9-million blood ritual on the altar of the modern movie musical.

The Pirate Movie is officially billed as "based on" Gilbert and Sullivan's 1879 comedy, when in fact it is a collection of 20th century graffiti scribbled into the margins of W.S. Gilbert's libretto.

At least half (often the best half) of *The Pirate Movie* consists of original *Penzance* music and situations. The remainder, best described as a pubescent teen-ager's naive sex fantasy, is at once burlesque and Disney-esque. Direc-

Movie review

tor Ken Annakin and screenwriter Trevor Farrant haven't created a flop so much as a monument of cinematic kitsch.

Miss McNichol portrays Mabel, a wallflower among a cluster of bathing beauties. They all flip over Christopher Atkins, who plays a tour guide at a pirate ship attraction.

Left behind by her more amply endowed girl friends in the chase for Atkins' affections, Miss McNichol dreams a swashbuckling tale in which she steals his heart and defeats a band of half-crazed buccaneers in the process.

For all its color, adventure and occasionally obvious expense, The Pirate Movie is chock full of cheap camera tricks and special effects shortcuts. Among them is an underwater scene filmed on dry land (a trick Annakin learned long ago while working for the Disney folk), a sea battle carefully edited so that only one ship had to be rented, plus a series of musical "production numbers" managed without the need of a single dancing lesson.

Stars Atkins and Miss McNichol are assigned the modern pop ballads written for *The Pirate Mov-*

ie by Britten and a trio of helpers. Most are as innocuous as department store Muzak, save perhaps the final Give Me A Happy Ending.

The most enjoyable moments of The Pirate Movie are lifted almost verbatim from the original Penzance score, particularly when the local police are enlisted to battle the pirates. Similarly, Bill Kerr's rendition of I Am The Very Model of a Modern Major General could have been a highlight if the performer had been able to spit out the lyrics intelligibly.

Beyond its failed plagiarism and camera fakery, *The Pirate Movie* is riddled with moments of satire aimed at modern targets.

Propping up screenwriter Farrant's monotonous tedium are sight gags which parody moments from hit movies like Jaws, Raiders of the Lost Ark, Star Wars, The Pink Panther and lesser box office giants. Most of these shenanigans are camp rather than satire, and merely prove that The Pirate Movie creators were indiscriminate in what they chose to deface.

Ted Hamilton, who produced this mess, tries valiantly to save it with a gamey performance as the dissolute pirate king. Miss McNichol and Atkins sent in their performances by carrier pigeon.

'Pirate Movie' may please teens but few others

By JACK GARNER **Gannett News Service**

The makers of this film didn't even think enough of their own work to give it a decent title. They just call it "The Pirate Movie."

This is what's known in the trade, folks. as a rip-off movie. It's a blatant attempt to capitalize on the resurgence of interest in Gilbert and Sullivan's "The Pirates of Penzance." by cross-fertilizing it with teen-age heartthrobs, totally forgettable pop-rock music, and lots and lots of not-very-clever dirty jokes and obvious movie references.

Only the amiable freshness of Kristy McNichol and the rare funny gag lift "The Pirate Movie" to a level slightly above "Xanadu" and "Grease II." Unfortunately, the talented young actress and an occasionally successful gag aren't enough to lift this to a level worth recommending.

As for the so-called teen-age audience supposedly out there waiting for "The Pirate Movie." a girl about 13 sitting in front of me gave it about as much praise as it's likely to get from her generation: "Well, it's dumb, but kinda cute."

I don't know about cute, but "The Pirate Movie" certainly is dumb. Slapped together in a sloppy, disjointed fashion, the film attempts to incorporate the Gilbert and Sullivan story into a dream-fantasy being had by a modern teen-age girl with an inferiority complex (McNichol).

Seemingly spurned by a handsome teenage boy (Christopher Atkins), McNichol dreams she's the sexy, witty and gorgeous youngest daughter of the Major-General of Penzance, and the object of affection for a pirate apprentice (Atkins).

Their love story becomes entangled in the adventures of Atkins' fellow pirates, McNichol's other sisters, and the local gen-

darmes. I'm sure director Ken Annakin envisioned that he was creating Mack Sennett styled zaniness, but there is no consistent flow to this fantasy, no highs in the hijinks, and nothing new in the jokes. (One can only witness so many references to being stabbed in the groin.)

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When totally up against a lack of creativity, writer Trevor Farrant and director Annakin resort to the tired and true - sight gag references to much better movies like "Star Wars" and "Raiders of the Lost Ark."

Most of the songs in "The Pirate Movie" are bland, contemporary pop numbers, blended with an occasional Gilbert and Sullivan tune. Unfortunately, even the G-S songs have been tampered with. "The Modern Major-General," for example. contains name-dropping references to the Beatles and the Rolling Stones.

Even the film's technical qualities fall short. Much of the color film already has a pinkish, washed-out look, and occasional special effects shots are sloppy. (In one sequence, supposedly showing the pirate ship coming into the harbor, the ship and the water immediately around it seem to "bounce" on the rest of the ocean.)

All this sloppiness suggests speed, and that's understandable (from the producers' point of view.) They obviously wanted to get this inferior version of the Gilbert and Sullivan tale into the theaters before the film currently being prepared



Chris Atkins and Kristy McNichol courtesy of 20th Century Fox) star in "The Pirate Movie." (Photos

with the original Broadway cast from Joseph Papp's recent production of "The Pirates of Penzance." Due in a few months, that more loyal creation has to be better than this shoddy bootleg.

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Movie" is an Australian product. In fact, at-\$9 million, it's the most expensive Australian film ever made. It just goes to show you that the land of "Breaker Morant," "Gallipoli," and "Picnic at Hanging Rock." can make turkeys with the



Atkins, McNichol in 'The Pirate Movie'

Movie review

By E. Donnell Stoneman

'The Pirate Movie'

THE PIRATE MOVIE. Starring Kristy McNichol and Christopher Atkins with Ted Hamilton, Bill Kerr, Garry McDonald and Maggie Kirkpatrick. Based on Gilbert & Sullivan's "The Pirates of Penzance." Screenplay by Trevor Farrant. Original songs by Terry Britte, Kit Han, Sue Shifrin and Brian Robertson. Directed by Ken Annakin. Rated PG. At Four Seasons.

From Gilbert and Sullivan's "The Pirates of Penzance" they borrowed the basic idea of a bevy of young Victorian ladies being pursued by a colorful but harmless pirate crew; included one or two strands of Gilbert's original plot; incorporated three or four of Sullivan's songs; and then for some unfathomable reason, threw in an equal number of modern ballads with a rock beat. And called the result — for want of a better title — "The Pirate Movie,"

It's an unmistakable, brazen attempt to cash in on the success of the recent revival of the original operetta, a production that has been filmed and is scheduled for national release in late fall or early winter. What we have now might be called the "dog days" entry.

In the film's opening scene, Kristy McNichol plays a modern mousy young miss with glasses who's teased unmercifully by all her bikini-clad female friends for her lack of allure. Christopher Atkins is a blond, bronze surfer type who doesn't give Kristy a second glance. Not at first.

When the girls pile into Atkins' power boat, leaving Kristy behind, to set out for an isolated picnic spot, she commandeers a Sailfish and follows in hot pursuit. But a sudden wind rises and her little craft capsizes. Kristy is washed unconscious up on a deserted beach. Lying in the surf she dreams of Atkins in the role of a lusty young pirate, swashbuckling his way to her rescue.

Except for the two leading players, the entire cast is made up of top-notch Australian performers. But you'd hardly know they were of such high caliber by the work they do here. Executive Producer Ted Hamilton cast himself as the Pirate King. He recites his way through the first of the G&S songs, the one with the recurring line

about it's being a "glorious thing to be a Pirate King."

Maggie Kirkpatrick's role of Ruth has been so shortened that it's hardly a shadow of the original. And she has not a note to sing. Bill Kerr gets the best number, and he does a nice job of "I am the very model of a modern major general." But it's the band of cowardly policemen, a sort of 1860s version of the Keystone Cops, that provides the only real fun in the entire show.

The differing styles of photography are as big a distraction as the clash of the two distinctly different kinds of music. There's even an amateurish attempt at cartoon animation in the underwater sequence where Atkins dives for the pirates' treasure.

But there's not enough worthwhile material to keep this silly summer diversion afloat.

Greensboro Daily News & Record, Sun., Aug. 15, 1982

'Pirate Movie' is a rip-off

By JACK GARNER

Gannett News Service

The makers of this film didn't even think enough of their own work to give it a decent title. They just call it. "The Pirate Movie."

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It's a blatant attempt to capitalize on the resurgence of interest in Gilbert and Sullivan's "The Pirates of Penzance," by cross-fertilizing it with teen-age heart-throbs, totally forgettable pop-rock music, and lots and lots of not-very-clever dirty jokes and obvious movie references.

(Rated PG, "The Pirate Movie" is currently playing at Bay Park Square Cinema.)

Only the amiable freshness of Kristy McNichol and the rare funny gag lift "The Pirate Movie" to a level slightly above "Xanadu" and "Grease II." Unfortunately, the talented young actress and an occasionally successful gag aren't enough to lift this to a level worth recommending.

As for the so-called teenage audience supposedly out there waiting for "The Pirate Movie," a girl about 13

Review

sitting in front of me gave it about as much praise as it's likely to get from her generation: "well, it's dumb, but kinda cute."

I don't know about cute, but "The Pirate Movie" certainly is dumb. Slapped together in a sloppy, disjointed fashion, the film attempts to incorporate the Gilbert and Sullivan story into a dreamfantasy being had by a modern teen-age girl with an inferiority complex (Mc-Nichol).

Seemingly spurned by a handsome teenage boy (Christopher Atkins), Mc-Nichol dreams she's the sexy, witty and gorgeous youngest daughter of the Major-General of Penzance, and the object of affection for a pirate apprentice (Atkins).

Their love story becomes entangled in the adventures of Atkins' fellow pirates, Mc-Nichol's other sisters, and the local gendarmes.

I'm sure director Ken Annakin envisioned that he was

creating Mack Sennett styled zaniness, but there is no consistent flow to this fantasy, no highs in the hijinks, and nothing new in the jokes. (One can only witness so many references to being stabbed in the groin.)

McNichol trys to inject some natural enthusiasm and good-natured spunk into the project, but Atkins ("The Blue Lagoon") is a shallow, indifferent performer who's greatest skill seems to be taking off his shirt. His is the most barechested performance by a male since "Tarzan."

When totally up against a lack of creativity, writer Trevor Farrant and director Annakin resort to the tired and true — sight gag references to much better movies like "Star Wars" and "Raiders of the Lost Ark."

Most of the songs in "The Pirate Movie" are bland, contemporary pop numbers, blended with an occasional Gilbert and Sullivan tune. Unfortunately, even the G&S songs have been tampered with.

Even the film's technical

qualities fall short. Much of the color film already has a pinkish, washed-out look, and occasional special effects shots are sloppy. (In one sequence, supposedly showing the pirate ship coming into the harbor, the ship and the water immediately around it seem to "bounce" on the rest of the ocean.)

All this sloppiness suggests speed, and that's understandable (from the producers' point of view.)

They obviously wanted to get this inferior version of the Gilbert and Sullivan tale into the theaters before the film currently being prepared with the original Broadway cast from Joseph Papp's recent production of "The Pirates of Penzance."

I should also note that "The Pirate Movie" is an Australian product. In fact, at \$9 million, it's the most expensive Australian film ever made.



CARLTON INN EAST

Atkins never thought he could be an actor

By MARILYN BECK

Chicago Tribune Co.

"Hollywood is a very weird place for a kid from Rye, N.Y.," says 21-year-old Christopher Atkins.

"I never wanted to be in the business," says Atkins, who co-stars with Kristy McNichol in 20th Century Fox's "The Pirate Movie." "I wanted to go to college and to be a professional baseball player."

After a knee injury and four operations during high school shattered that wish, he decided he wanted to be an orthopedic surgeon specializing in sports injuries.

That dream got sidetracked when someone suggested sending his photos to a friend who owned a modeling agency.

"I thought it was crazy. But someone said it could be a great way to put money aside for college. So I let her do it."

Within a week he had two modeling assignments. Within six months he was in an open audition for "Blue Lagoon."

"I never expected to get the part. I was making plans to go to college. When I started getting called back for additional readings I was real nervous. It was like the gag had gone too far."

A few days after his final test he learned he was chosen to be Brooke Shields' love in the movie that would become the blockbuster of the summer of 1980.

"I told them 'no,' I couldn't ac-

cept the part because I couldn't act. But they said they knew best. And I figured it might be an interesting experience."

After three years, he says Hollywood has helped him grow up. "I've learned a lot about business and responsibility."

He has also gotten the chance to study the attitudes and actions of the Hollywood elite.

"I see all these people always so worried about money and deals and stardom that they miss the things they're experiencing. And some are fantastic experiences."

For example, "there were all the great guys I got to meet making 'The Pirate Movie' in Australia," he explains. "It was an Australian crew and they became my buddies.

"And then there was Fiji, where we made 'Blue Lagoon.' The day I left, the people from two neighboring islands came over and stood on the dock and sang their 'Goodbye Song' to me while I was waiting for the seaplane to take off. I broke into tears. And then the crew called out to me from shore, and I stepped out onto one of the pontoons, and a bunch of them dumped me in the drink.

"They jumped in after me and I cried and we all hugged."

With a shrug, Atkins adds, 'Things like that are what it's all about. Those are the great experiences. Not all the big talk and stroking and promises and stuff."

Christopher Atkins and Kristy McNichol star in 'The Pirate Movie,' opening tonight at the Campus II.

. . . And 'Pirate Movie' proves he was right

By JACK GARNER **Gannett News Service**

The makers of this film didn't even think enough of their own work to give it a decent title. They just call it "The Pirate Movie."

It's a blatant attempt to capitalize on the resurgence of interest in Gilbert and Sullivan's "The Pirates of Penzance," by cross-fertilizing it with teen-age heartthrobs, totally forgettable poprock music, and lots of not-veryclever dirty jokes.



Only the amiable freshness of Kristy McNichol and the rare funny gag lift "The Pirate Movie" to a level slightly above "Xanadu" and "Grease II," but not enough to make it worth recommending.

Slapped together in a sloppy, disjointed fashion, the film attempts to incorporate the Gilbert and Sullivan story into a dream-

fantasy being had by a modern teen-age girl with an inferiority complex.

Spurned by a handsome teenage boy (Christopher Atkins), McNichol dreams she's the sexy, witty youngest daughter of the Major-General of Penzance, and the object of affection for a pirate apprentice (Atkins).

Their love story becomes entangled in the adventures of Atkins' fellow pirates, McNichol's other sisters, and the local gendarmes. But there is no consistent flow to this fantasy, no highs in the hijinks, and nothing new in the jokes. (One can only witness so many references to being stabbed in the groin.)

McNichol tries to inject some natural enthusiasm and good-natured spunk, but Atkins ("Blue Lagoon") is a shallow, indifferent performer whose greatest skill is in taking off his shirt. His is the most bare-chested performance by a male since "Tarzan."

Up against a lack of creativity. writer Trevor Farrant and director Ken Annakin resort to the tired and true - sight gag references to much better movies like "Star Wars" and "Raiders of the Lost Ark."

Most of the songs are bland, contemporary pop numbers, blended with an occasional Gilbert and Sullivan tune.



THE PIRATE MOVIE, (PG) Cinema II, Sycamore Mall. 7:25.

THE WORLD ACCORDING TO



'Pirate Movie' hodge-podge can't overcome basic flaws

By MIKE HUGHES

Gannett News Service

Kristv McNichol is a truly terrific actress, one who can do just about everything. Everything, that is, except sing. So now, in the wondrous illogic of movies, she's starring in a musical.

The film is called "The Pirate Movie," and it asks

Kristy to sing twice.

Or sort of sing, anyway. Each song is filled with endless echoes and overdubs, which make the closeups look ridiculous. It's as if she has the entire Mormon Tabernacle Choir living inside her throat.

But Chris Atkins fares even worse as her co-star. Chris is awfully cute, but can't sing or act. In short,

this film has some real problems.

"Pirate Movie" is the strangest hodge-podge to hit the screen in quite a while. It's made entirely as a dream sequence with Kristy imagining that she's in the middle of a weird version of "Pirates of Penzance."

So everything has to co-exist. There are some of

Gilbert and Sullivan's wonderful "Penzance" songs; there are some awful modern pop tunes. There are a few good laughs; there are many moments of incredibly sophomoric humor.

And, of course, there's Kristy McNichol, the teen star who's already won two Emmeys and was downright brilliant in "Little Darlings." She handles the comedy with class, while everyone else is overplaying badly.

Add this up and you have a hopeless jumble. People are dead serious one moment, absurdly silly the next. The humor and the pop songs are strictly for kids, but how many of them are Gilbert and Sullivan buffs?

During all this, veteran director Ken Annakin seems to be a bewildered traffic cop. So many things are whizzing by that he simply lets them all go, even if they crash together.

Certainly, "The Pirate Movie" can provide some Saturday afternoon fun. It's as pretty as its two stars and it tries hard to have fun. But mostly, it's a big

traffic jam.

Entertainment

'The Pirate Movie' insipid musical atrocity

By MARK DAWIDZIAK Times-News Staff Writer-

Gilbert and Sullivan are not only spinning in their graves, they're doing backflips.

The reason for such indignation is an atrocity called *The Pirate Movie*. Based loosely — and I stress loosely — on Sir William and Sir Arthur's operetta *The Pirates of Penzance*, director Ken Annakin's film is a shameless attempt to exploit several markets.

With teen idols Kristy McNichol and Christopher Atkins



starring, The Pirate Movie is primarily aimed at the teeny-bopper crowd. And, when one considers the box office dollars generated by such celluloid wastelands as The Blue Lagoon and Porky's, this disaster might still make money.

Apparently thrown together

with little care for quality, The Pirate Movie tries to steal some thunder from the faithful version of The Pirates of Penzance (with Linda Ronstadt and Rex Smith) slated for Christmas release.

Well, don't waste your time. This spoof has no semblance of actual wit, inspired lunacy, offbeat satire or top-notch musical production. Instead, the audience is "treated" to an annoying mix of bad sophomoric humor, predictable gags, dull numbers, insipid dialogue and cardboard characterizations.

This isn't good clean fun for the kids. Neither is *The Pirate Movie* a clever musical adventure. It's mindless tripe that doesn't even approach the level of good trash.

Indeed, the words turkey, bomb and flop seem too mild for The Pirate Movie. This isn't filmmaking at its very worst, but it's darn close to it.

McNichol stars as an unpopular teen-ager thrown from a sailboat and washed ashore unconscious. A dream sequence follows in which she falls in love with a dashing young pi-

rate apprentice played by Atkins. Yes, it's as awful as it sounds.

Not that it matters, but a few of Gilbert and Sullivan's original tunes are retained, while some horrid pop-rock songs have been added.

If you want some idea of just how miserable this film is, take the worst elements from Xanadu, Zorro, the Gay Blade, Roller Boogie, The Blue Lagoon and Saturday the 14th; combine them with a complete lack of skill; and you'll have The Pirate Movie.

THE PIRATE MOVIE. Starring Kristy McNichol, Christopher Atkins, Ted Hamilton, Birkerr, Garry McDonaid and Maggie Kirkpatrick. A 20th Century-Fox release. Produced by David Joseph. Screenplay by Trevor Farrant. Directed by Ken Annakin. Rated PG. Nowplaying at the Fort Henry Mall Five Theaters, Bristol Mall Six Theaters in Bristol and Parkway Cinema II in Johnson City.

Yo-ho-ho and a bottle of dumb

By Frank Smoot Special to the Leader-Telegram

"Pirate Movie" film/TV quis: Find the hidden scene or star. Here's a partial list to get you started:

"Jaws," "Raiders." "Star Wars" (there are four hidden scenes from this film; only one is easy to get), "Blue Lagoon," "Little Darlings," Gene Autrey. "Star Trek" (the TV series), "Zorro," Rudolph Valentino, Errol Flynn, Sylvester Stallone. "Wizard of Oz" (three from this film), "West Side Story," Mae West, Harold Lloyd, the 1968 Democratic convention, Jane Fonda and "Hee Haw."

"The Pirate Movie" - based very loosely on Gilbert and Sullivan's two-act comedy "Pirates of Pensance" - probably steals something from every opera, musical, TV series, pop tune or vaudeville act you've thought about in the the past decade. It tries, anyhow. And it tries successfully, in it's own silly way.



apprenticeship. The Pirate King tune, you see.) the crew of the Sheeba Queen as a feels duty-bound to destroy the upon hearing his intentions, make him take a dive off the gang plank, so he swims to the nearest shore in

search of girls. maidens, among them a nymph credible Wizard of Oz-ian set of cirnamed Mabel (Kristy McNichol).

They fall in love, but can't get mar- her dream. So, as the police are long line ahead of her.

21st "birthday" (and the end of his tasy which inspired it. apprenticeship) isn't until 1940, 63 years away. He remains a pirate of Frederic (Christopher Atkins), an Pensance, and they are sworn enapprentice pirate, has just entered emies of the Stanleys, Mabel's Mabel, which possesses an integrity his 21st year, supposedly ending his family. (They stole the family for the script doesn't give the role.

Penny Opera solution intrudes. He finds a whole bevy of young is rendered unconscious by an in- McNichol's credit. cumstances, and this has all been

ried because family tradition dic-suffering their final defeat at the tates that the eldest be married hands of the pirates, she stops the first. Mabel is the youngest, with a battle and shouts, "This is my dream and I want a happy ending. Also, Frederic discovers that, sin- I wanna happy ending!" She gets ce his birthday was a leap day, his one, to the dream and to the fan-

The modern-day frame is awkward. corny and forgettable, except for McNichol's portrayal of

The film comes to life in the (Ted Hamilton) wants him to join A battle ensues between the "dream sequence." McNichol's pirates and the castle police, with "dream" Mable matches a snide full-fledged pirate, but Frederic Mabel and Frederic on opposite self-consciousness — during a sides. "War is hell." Mabel says, production number she'll put her pirates. It was rogues such as they as she kicks Frederic in the groin, hands on her hips, flash a withering who killed his mother and father. Just as everything is looking low look at the camera and quip, "Do leaving him an orphan. The pirates, for the Stanleys, a classic Three you believe this ... ?" - with a penetrating, hard/soft version of The film is set in a frame. first love. Mabel is not the stage-Mabel. a modern American shy girl flat caricature typical of the comic who went to a seaside pirate show, opera or musical, and it's much to

Atkins is pleasant enough as Frederic, with his sexy body and Ted Hamilton, in the Errol Flynn role as the Pirate King, plays his sexual hang-ups too much. When you've seen one crotch joke, you've seen them all.

Technically, the film is uneven. The plot meanders wildly, the production numbers come at all the wrong points and the choreography

is imprecise at best. But Ken Annakin's corny/careful direction dances us past all that, with some help from the musical score, produced by Terry Britten and, I think, a cast of thousands. The score turns the ungifted voices of McNichol and Atkins into funky and/or sappy and/or satirical hit

material. The acting and technique, however, both lean heavily on the Trevor Ferrant screenplay. Like a clumsy but friendly giant, it leads the film roughshod over film after

blockbuster film, vaudeville schtick after vaudeville schtick, often going twinkly eyes, and he has fun. But miles out of its way for a cheap (but funny) gag. At points it almost becomes a celebrity roast, with the giant as emcee and entertainment as the main course.

This is no tightly crafted artistic endeavor. Nor is it Gilbert and Sullivan: it doesn't try to be. The film admits to being airheaded, so it can't be indicted for that. Whatever indictment you might try to make, it already has beat you to the punch, thriving off its own silliness. And it does thrive.

TUESDAY, AUG. 10, 1982

LEADER-TELEGRAM

'Pirate' film pegged tedious

Movie an offspring of 'Pirates of Penzance'

The Pirate Movie, rated PG; Ciriema 1 and East Park 3

By Bart Becker Journal Reviewer

The top moneymaking movie musical of all time is "Grease," which has banked over \$83 million since its release in 1979. The runner-up spot belongs to "The Sound of Music," which has exercised the cash registers to the tune of \$79 million since 1965.

With that kind of money to be had, it's no wonder that Hollywood keeps cranking out musicals of various kinds, although few of them lately have been noteworthy.

In recent releases, for example, screens have been subjected to "Grease 2," "The Best Little Whorehouse

In Texas" and "Annie," as well as the new, horrendous, adaptation of Gilbert and Sullivan's "Pirates of Penzance," dubbed simply "The Pirate Movie."

"Pirates of Penzance" itself has had quite a revival in the past few years, led by a Joseph Papp production featuring pop superstar Linda Ronstadt (and I understand a movie version of the operetta is in the works).

Movie version

"The Pirate Movie" version stars Kristy McNichol as Mabel, a plain-looking modern teen-ager. She visits a pirate-ship tourist attraction where Frederic (Christopher Atkins) works as a "pirate."

Mabel then goes out in a boat that capsizes, she's washed ashore and slips into a reverie that transforms her into a Victorian lady and Frederic into a buccaneer. Much swashbuckling, searching for hidden treasure, kissing and bad jokes about pirates sticking other pirates in the groin with fencing swords ensues.

The plot, obviously, is a flimsy concoction, designed like a meringue to hold the songs in place. The filmmakers have kept some of the Gilbert and Sullivan tunes, but have charted the odd course of writing a bunch of bad new ones, too.



Kristy McNichol, as Mabel, a shy modern maiden who dreams she is a vivacious Victorian young lady, lives out a fantasy romance with pirate apprentice Christopher Atkins in "The Pirate Movie."

Presumably the G&S material was considered too quaint to wash with today's modern teens, which may well be true, but the new music written for the movie is too faceless to make any impression at all.

Oddly enough for the stars of a musical (even one with such modest ambition as this) McNichol and Atkins can't sing very well, either.

In short, "The Pirate Movie" is tedious, treacly and not memorable.

Musicals

For that matter, conventional musicals — which are a lot like other movies except that from time to time the actors sing instead of merely speak (and too frequently

they "merely" sing, as well)

— have not fared too well in
movies over the past decade
or so. The major exception,
of course, is "Grease," which
is the longest running Broadway show in addition to its
prodigious movie box office
feats.

Otherwise, audiences have favored pictures in which the leading players seemed to have some reason to burst into song. "The Rose," for instance, was about a self-destructive rock singer. "Fame" was about a bunch of kids at a music and art high school.

A second kind of musical that has become popular is the documentary concert film, which was pioneered in the modern era by "Wood-stock."

Still a third kind is not really a musical at all, but uses soundtrack music integrally to create a mood or atmosphere or to set the era of the movie. "American Grafitti," for instance, used rock 'n' roll music as a constant aural backdrop to help convey its sense of early '60s teen-ageness.

Now, I understand, a movie called "Pink Floyd, The Wall" uses the British rock group's huge hit as the springboard to a whole movie. This movie reportedly has no dialogue to speak of. Instead, the narrative is propelled almost entirely by songs. Sounds thrilling.

Lincoln Journal
Thursday, Aug. 12, 1982 13

'The Pirate Movie': kiddie version of Gilbert-Sullivan

... and the star reads his lines like an actor in a school play

By Janet Maslin N.Y. Times News Service

NEW YORK - They weren't fooling when they named this "The Pirate Movie," since it's the show-business equivalent of buccaneer tactics that landed this version of "The Pirates of Penzance" into neighborhood theaters several months ahead of the other version, the one based on the Broadway production. The current film is bound to be the lesser of the two even if the second one isn't so hot.

"The Pirate Movie" (now

showing at Holiday Cinemas in Bremerton) stars Kristy McNichol and Christopher Atkins in a cut-rate kiddie version of Gilbert and Sullivan, laced with synthetic pop ballads and leavened with infantile dirty jokes. (Most of these have to do with pirates threatening to clip other pirates in the groin while fencing.) The original music is also here, or some of it is. But it's either relegated to the background while Miss McNichol does some mugging, or it's been fitted out with "now" new lyrics. "I'm older than the Beatles but I'm younger than the Rolling Stones," sings the modern Major General, who also has occasion to mention Mali-

Atkins starts out in a pirate suit and is eventually back in his "Blue Lagoon" loincloth. But his line readings are no match for his physique; he sounds so much like someone reciting in a school play that his speech barely has a conversational rhythm. Miss McNichol, decked out in a lot of ruffles but still her tomboyish,

wisecracking self, is better than anything else here but still not in good form. Ken Annakin. the director of "The Longest Day," makes this a movie full of tacky superimpositions and messy matching shots. When Atkins walks dreamily down a country road, he sees Miss McNichol's face superimposed upon the sky, and the same thing happens when he peers into a puddle of water.

"The Pirate Movie," lacking iokes of its own, reaches shamelessly into other movies for a few. At one point, one of the pirates' swords turns into a laser-sword from "Star Wars," with a voice like Obi-Wan Kenobi's in the background. At another point, the film is visited by a French police inspector in a trenchcoat (Garry McDonald), who does a thoroughly groan-worthy Peter Sellers imitation.

"The Pirate Movie" is rated PG ("Parental Guidance Suggested"). It contains enough childish dirty jokes to make it a relatively smutty PG movie, as PG movies go.

Atkins makes his singing debut in 'Pirate Movie'

By ALFRED CARL Pop Scene Service

Christopher Atkins, the goldenhaired hero of "The Blue Lagoon," enters a new phase in his young career with "The Pirate Movie," a late-summer film release. In the film, Atkins sings for the first time.

Atkins, an athletic and daring young man, recovered from several knee operations when he was in high school so he would be able to play football. His interest in deep-sea diving brought him face-

to-face with sharks.

But it seems as if those experiences were easier for him to do than the vocal demands of "The Pirate Movie," which is a rock version of Gilbert and Sullivan's "The Pirates of Penzance."

When he was about to leave the United States last year for Australia to film the movie, he said, "I've never sung before. We'll see what happens. But then I did 'The Blue Lagoon' and I'd never tried

acting before that."

His co-star in "The Pirate Movie," Kristy McNichol, was also required to sing, but that's something she's already done. Atkins took lessons from Miss McNichol's voice coach in Los Angeles. The commendable result is now heard, both in the movie and on the soundtrack album.

He has a solo, "How Can I Live Without Her," and a duet with Miss McNichol, "First Love." He's proud of the results although he admits there was some studio augmentation. That is hardly unheard of in the record and movie soundtrack business, however. It's a device resorted to occasionally even by established singers.

"Each movie I'd like to try something different," says Atkins, "and I was really excited to be able to do a musical. Musicals are the classics of Holly-

wood."

By the way, don't confuse this movie with the film version of the Broadway hit, "The Pirates of Penzance," which originally starred Linda Ronstadt and Rex Smith (who will both star in the film). That production, which originated with New York producer Joseph Papp, most likely prompted the Australian movie. Papp was not happy about this rival movie, which was rushed to completion before his own.

Papp registered the title, so that this Australian production could not use it. Unlike Papp's movie, which will stick to the original Gilbert and Sullivan score, much new music was written for "The Pirate Movie." While it does have a rock sound to it, it is pop enough for general

audiences.

"It's a movie for kids," Atkins, 21, says. "They left some of the fun Gilbert and Sullivan, but they added the new stuff because they didn't think the kids would understand all the opera."

movie review/Piracy of an operetta

★½ "The Pirate Movie" (PG). Hyperactive, underachieving farce about cute pirates, loosely based on the Gilbert & Sullivan operetta, "The Pirates of Penzance." Kristy McNichol and Christopher Atkins. At area theaters.

By Joseph Gelmis

Of the two movies inspired by the success of the Broadway revival of Gilbert & Sullivan's "The Pirates of Penzance," the first to be released, "The Pirate Movie," is a dumb, quickie rip-off. The authorized version, that is, the adaptation of the New York Shakespeare Festival's production, "The Pirates of Penzance," won't reach movie theaters until Valentine's Day.

"The Pirate Movie" was shot fast and on a modest budget in Australia, with the intention of beating the movie version of the stage production to the screen. Having achieved that goal is its sole distinction.

Since the operetta is in the public domain, there is no question of copyright infringement. However, the appeal of the Broadway "Pirates of Penzance" was in equal parts attributable to the enduring charm of the operetta and the zany farcical pace and staging. "The Pirate Movie" jettisons all but two of the original songs and overdoes the zaniness.

Directed by Ken Anakin, best known perhaps for spoofs like "Those Daring Young Men in Their Flying Machines," "The Pirate Movie" costars Kristy McNichol and Christopher Atkins. Atkins' claim to fame is his blond bangs and his hairless chest, which he bares during most of "The Pirate Movie" as he did during "The Blue Lagoon," in which he costarred with Brooke Shields. McNichol is one of the more competent actresses of her generation, but all she's required to do here is a sort of imitation of Olivia Newton-John flouncing around, talking to the camera, hankering for Atkins and mouthing disco songs written for the film.

The scenario is suggested by the operetta, a tale of pirates and a major general's daughters. It is presented as a dream of the young heroine, as if to justify its absurdities. And the movie wallows in nonsense with a desperate gaiety which exhausts players and audience alike.





A MOVIE REVIEW: "THE PIRATE MOVIE"

By David Warshawski

Kidsday Staff Critic Age 13, Hollis Hills

This movie is fun and exciting. It's a real what-happens-next type film. It's really funny. It is a great roman-

tic adventure story, and the music is great.

Mabel, played by Kristy McNichol, is a teenage girl. She dreams that she is living during the times when pirates ruled the sea. In this dream, she meets a former pirate named Frederic, played by Christopher Atkins. They fall in love. The pirate king talks Frederic into thinking his duty is to the pirates. The pirates plan to invade Mabel's city and Mabel must command the defending troops. Frederic must now choose between his love for Mabel and his duty to the pirates.

They make fun of scenes from "Stars Wars," "The Empire Strikes Back" and "Raiders of the Lost Ark."

It is a great movie and worth seeing for everyone more than 5 years old. On a scale of 1 to 10, I give "The Pirate Movie" an 8. It is rated PG and is playing now at local theaters. See it. You'll love it.

on movies/Bypassing the critics

By Alex Keneas

Without extending to critics the customary courtesy of advance screenings, three new movies opened at, or crept into, neighborhood theaters today. The three — Cheech & Chong's "Things Are Tough All Over," "The Sword and the Sorcerer," an Arthurian-style adventure, and "The Pirate Movie," a spoof of swashbuckler pictures starring Kristy McNichol and Christopher Atkins — will be reviewed in tomorrow's editions of Newsday.

The decision not to allow critics a chance at preview arouses the suspicion that, to put it bluntly, the movies in question are duds, or at very least that their distributors are expecting negative reviews.

"You can look at movies and you can tell if if they're going to be killed by critics," says Irv Ivers, executive vice president of Twentieth Century-Fox (distributor of "The Pirate Movie"). "If you were in my place, would you show them?"

According to Ivers, Fox decides what to preview on "a film-by-film basis." But he adds, "Any film deserves to open in a neutral environment to allow audiences to make up their minds. Then if a critic still wants to review it, he is put in the position of seeing it in with the audience it was intended for. That may not change his review, but at least he's seeing it under the proper circumstances.

"The good review does good no matter when it runs," Ivers said. "The bad review begins to do its damage when it runs."

Still, how much power critics wield is open to question. The low-budget "Porky's" — which opened to lukewarm same-day reviews — has become a sleeper hit, in fact Fox' only hit this year. "The kids who went to see 'Porky's,' one industry observer says, "don't read reviews anyway." And Universal's "The Best Little Whorehouse in Texas" received almost unanimously unfavorable reviews but outgrossed "E.T" in its first weekend and is now running second only to the Steven Spielberg blockbuster, also a Universal release.

At the last minute, a screening-room critics' preview of "Whorehouse" was canceled, forcing Newdsay and The New York Times to run their reviews a day after the Friday opening. With Saturday circulation lower than Friday's, logic and cynicism suggest that a distributor would prefer to have an unfavorable review run on a Saturday.

"Our policy," says Universal's national publicity director, Fred Skidmore, "is to screen in a way most convenient for the media — regardless of the quality of the film. The big problem with "Whorehouse" was that we didn't have prints until 10 days before. When you're that late, you go with your best foot forward. Instead of showing it in a dinky little screening room, we decided to play it in a theater

with an audience, where the atmosphere is infectious."

It can be argued, of course, that enthusiasm generated by an audience that has not paid for its tickets can be deceiving.

At any rate, logistical problems have also been invoked by Steven Mackler, New York representative of Group 1, the independent producer/distributor of "The Sword and the Sorcerer."

"The picture isn't being withheld from critics, we just haven't had the time. We're preparing a break at 80 theaters and it's been chaotic."

Actually, Group 1 has good reason at this point not to be too concerned about critical response. "Sorcerer," which has been showing around the country since April, has already grossed more than \$30 million. It cost a mere \$4.5 million to produce.

As for Columbia's "Things Are Tough All Over," a spokesman for the company, who preferred to remain anonymous, said, "If we had a print we'd have screened it for the critics. It's as simple as that. Cheech & Chong have rarely been the darlings of critics, but they've always done well at the box office."

True. But the fact is that an overwhelming majority of the lowest-grossing movies of this season and seasons past were not made available to critics in advance of their openings. Conversely, the "E.T.'s" and "Rockys" were.

movie review/Piracy of an operetta

*1/2 "The Pirate Movie" (PG). Hyperactive, underachieving farce about cute pirates, loosely based on the Gilbert & Sullivan operetta, "The Pirates of Penzance." Kristy McNichol and Christopher Atkins. At area theaters.

By Joseph Gelmis

Of the two movies inspired by the success of the Broadway revival of Gilbert & Sullivan's "The Pirates of Penzance," the first to be released, "The Pirate Movie," is a dumb, quickie rip-off. The authorized version, that is, the adaptation of the New York Shakespeare Festival's production, "The Pirates of Penzance," won't reach movie theaters until Valentine's Day.

"The Pirate Movie" was shot fast and on a modest budget in Australia, with the intention of beating the movie version of the stage production to the screen. Having achieved that goal is its sole distinction.

Since the operetta is in the public domain, there is no question of copyright infringement. However, the appeal of the Broadway "Pirates of Penzance" was in equal parts attributable to the enduring charm of the operetta and the zany farcical pace and staging. "The Pirate Movie" jettisons all but two of the original songs and overdoes the zaniness.

Directed by Ken Anakin, best known perhaps for spoofs like "Those Daring Young Men in Their Flying Machines," "The Pirate Movie" costars Kristy McNichol and Christopher Atkins. Atkins' claim to fame is his blond bangs and his hairless chest, which he bares during most of "The Pirate Movie" as he did during "The Blue Lagoon," in which he costarred with Brooke Shields. McNichol is one of the more competent actresses of her generation, but all she's required to do here is a sort of imitation of Olivia Newton-John flouncing around, talking to the camera, hankering for Atkins and mouthing disco songs written for the film.

The scenario is suggested by the operetta, a tale of pirates and a major general's daughters. It is presented as a dream of the young heroine, as if to justify its absurdities. And the movie wallows in nonsense with a desperate gaiety which exhausts players and audience alike.

Meet the male Bo Derek

By Vernon Scott

There's finally a male counterpart to Bo Derek, a young man who is as well known for his nudity on screen as he is for whatever acting talent he possesses.

Like Bo, he's in his 20s, blond, blue-eyed and in flawless physical condition. Also like Bo, he's not averse to shucking his blue jeans and T-shirt to romp around in a loincloth.

Clearly, he does for the breachclout and codpiece what Bo does for bikinis. Both have appeared on camera in the altogether.

He is Christopher Atkins, 21, whose naked body evidently does for ladies what Bo's bod does for gentlemen.

Christopher first put his bod on display in concert with Brooke Shields in the film "The Blue Lagoon," much maligned by critics but adored by moviegoers who plunked down \$100 million to see it.

Admirers of Atkins' undraped torso can see him nude again this summer as the *Playgirl* magazine centerfold, a gimmick which stood Burt Reynolds in good stead a few years back.

Until three years ago, Christopher was just another high school graduate with vague dreams of studying medicine. Then he was beckoned out of the blue to test in Hollywood for "Blue Lagoon." A week or so after getting his diploma from a Rye, N.Y., high school he was on his way to Fiji and sunburn.

Recently he completed his second film, "The Pirate Movie," with Kristy McNichol, a spoof of "The Pirates of Penzance" due to open at area theaters Aug. 6.

And yes, he has one scene in which he appears in a loin cloth.

It's getting so Christopher won't be recognized unless he's in the buff.

"Look, I posed for *Playgirl* to stir up some controversy," he said, wearing a broad grin along with his clothes.

"There will probably be some negative stuff, but there could be some positive results, too. My poses are more like a tease. There's no full frontal poses in the layout.

"The biggest objections will come from people who don't see the layout. Well, bleep them. That's their problem, like the preachers who tried to ban 'Blue Lagoon.' I don't worry about them."

Christopher, like Bo, is undisturbed about running around unclad, although he hadn't given it much thought until the casting director for "Blue Lagoon" asked him how he felt about taking off his clothes.

"It didn't bother me," Christopher said. "You only go around once in this life so you do it all. There's nothing really wrong or immoral about the nudity.

"There's a difference between nudity and sex. The human body, unfortunately, makes some people self-conscious. It was no big deal for me to adjust to my nude scenes in 'Blue Lagoon' or running around in a loin cloth.

"The pictures in *Playgirl* were taken by a friend of mine, Greg Gorman, so I was relaxed. The photographs are very artsy, very tasteful. What the heck, it's all in fun."

Christopher hadn't considered acting as a career until he was interviewed in Hollywood. As a teenager he dreamed of becoming a professional athlete. But four knee operations changed his plans.

When surgery allowed him to walk normally, he decided he would help other athletes by studying sports medicine. But compared to frolicking nude on a beach with Brooke Shields, medicine ran a distant last place.

"The Pirate Movie' is basically for kids," he said. "I want to reach new audiences as I go along. I hope to expand with every picture I make. I'm still exploring myself and finding out what I can do."



Christopher Atkins gets to bare his body for "The Pirate Movie."



News-Press/Acey Harper

Listen sweetheart, imitating a legendary tough guy may not be your usual occupation, but it sure keeps aspiring novelist John lyoob in pens and pencils

For 13 months now, Iyoob has worked at Stars Hall of Fame in

Last week, he visted Fort Myers during a promotional tour of

At age 22, he decided to leave his hometown of Akron, Ohio, in

A self-described loner, he worked and drank hard on the

One night in a dockside bar, someone told him he sounded like

But not until he was 26 did Iyoob see his first Bogart film,

'The character in that film, Rick Blaine, was cynical and

Iyoob returned to the docks and started to ham it up as Bogart

distrusted people - a person who was difficult to get to know. He

was like me," Iyoob recalled. "I identified with him. I felt the same

emotions and stresses he did. I saw the parallels in our lives and

for friends. He polished the voice and the mannerisms, but never

Orlando, a wax museum that offers a permanent tribute to the great

performers and personalities of all time. Iyoob is one of four "look-

alikes" of famous actors the tourist attraction has hired to work the

Iyoob's transformation into a Bogart clone came slowly.

search of adventure and a novel. He quit college and joined the

merchant marines. Later he cut timber and worked on a charter

Bogart. The whiskey gave his voice a natural raspiness

"Casablanca," which is now his favorite.

considered portraying the actor professionally

fishing boat in California.

became a big fan of Bogart."

waterfront

BY RAY WEISS News-Press Staff Writer

The waitress glided across the barroom floor and set the glass

of bourbon on John Iyoob's table.

The corners of his mouth began twitching and his eyes squinted. Iyoob could control himself no longer. The temptation proved too great.

Humphrey Bogart took over. "Here's looking at you, kid," Iyoob said, toasting the young

woman.

She shook her head and walked away unimpressed. Weird customers are part of the job. But this guy in the black

bow tie and white dinner jacket was something else A customer seated nearby tried to clarify the situation for the

young woman. 'He gets paid for imitating Bogart. That's why he's dressed like

Bogart was in 'Casablanca.' You remember that movie, don't you?" the customer asked.

"No! I never saw it," the waitress said matter-of-factly, as she returned to the bar for another load of drinks.

So much for undying Hollywood legends. Bogart was just anoth-

Luckily for Iyoob, the great majority of Americans are still

infatuated with Bogart or the 33-year-old former merchant marine would be out of work.

He makes his living impersonating one of the greatest personalities in motion picture history - America's lovable tough guy.

In futile search of the Maltese Falcon town Valletta. The street is lined with shops of all descriptions,

By JOHN WINN MILLER Associated Press Writer VALLETTA, Malta — The mystery started with a simple ques-

tion to a cab driver: Where is the Maltese Falcon? "We don't get many birds around here," the cabbie replied.

"No, not the bird. You know, the legendary jewel-encrusted statue.'

That started a weeklong search for the inspiration of Dashiell Hammett"s "The Maltese Falcon," and for the classic movie of the same name starring Humphrey Bogart.

An unscientific survey of native Maltese produced a surprising result. Almost none of them had heard of the book, much less seen

And the stylized black-enamel statue of the falcon that drove Sydney Greenstreet to murder and mayhem across two continents seemed a natural trinket for selling to tourists.

That led to Republic Street, the clogged thoroughfare of down-

mainly catering to tourists. Nowhere was there a statue of the falcon, and the proprietors met questions about the absence of such an obvious tourist attraction with a blank stare.

One owner, however, did offer to sell a book on the birds of Malta. It listed four types of falcons that are seen on Malta — none of them native and none of them called Maltese.

And it turned out that the cab driver was right, they don't get many birds, or at least falcons, on Malta.

At most, the book said, only four or five of each falcon group are

seen each year on the island during migration. The shop owner then pointed down the street to the first real

It was in the Biblioteca — this island nation's main library, where all the important historical documents of Malta's muchconquered existence are kept.

See MALTESE, page 3D

See BOGIE, page 3D



BOB MORRIS

Kids and boxes made summer pass quickly

I ran into a young friend of mine the other day. He is 10 years old. I asked him what he'd been doing this summer.

"Well," he said, "on Mondays and Wednesdays I go to arts and crafts class and on Tuesdays and Thursdays I take swimming lessons.

'You sound pretty busy," I said. "But at least you've got the weekends

"Not really," he said. "On the weekends I have soccer practice." And with that he was off to one of his many appointed rendezvous.

Don't get me wrong. I believe in kids staying busy over summer vacation. But I'm not convinced that all this planned activity is such a good thing.

I just hope that somewhere there are kids who, waking on a fine, warm morning, will find that absolutely nothing has been planned so they can go about the business of summer vacation as it was meant to be spent.

There is nothing better than to be a kid and find some great wonders in days that began with few prospects. I can remember one such day when I was nine or 10. My mother had the

good sense to kick me out of the house early in the morning, unplugging the television set and telling me: "Go outside and find something to do. It wasn't long before I had wandered down to Terry's Lawn Mower Service and convinced Mr. Terry to let me have the shipping crate that his new Snappin' Turtle lawn mower had just arrived in. It was a gigantic, heavy-duty cardboard affair with pine slat reinforcement and seemed fairly palatial to a

kid of minor proportions. I recruited the help of my younger brother and we managed to drag the crate home, an expedition that took at least an hour and was filled with three or four major adventures involving overly curious dogs and larger boys who

wanted the crate for their own. All the way home we were blueprinting our plans for that crate. We were going to make it into a clubhouse with secret rooms and passages and all sorts of intriguing things that only a clubhouse can have.

Looking back on it now, I can't imagine how I ever could have found a plain old crate to be all that interesting. But that summer it held a fascination for which I will be eternally grateful.

We painted it and cut windows in the sides and put up the requisite sign that said under no circumstances would we allow girls inside. My sister managed to sneak in a few times, but only under the stipulation that she brought us large quantities of lemonade or root beer in order to gain entry.

We kept all our good stuff in that cardboard clubhouse - fishing poles and baseball mitts, comic books and toy soldiers. As always in a Florida summer, it would rain almost every afternoon and

we would spend long hours sitting on the soggy floor of that crate, pretending we were on board a ship tossing on the waves, pirates bound for some exotic

I can't remember that I had anything really TO DO that summer. But each morning would begin by wandering out to the clubhouse and, somehow, something almost magical always seemed to happen. I had some friends whose parents sent them off to camp in North Carolina

that summer. It was a good camp, but by the end of the summer my friends were actually anxious to get back to school. The same with all the kids who had spent their summer in lessons of all sorts, learning to make potholders or leather bracelets or perfecting the Australian crawl. Not me. The day before school started that fall, Mom made me haul the

cardboard box out to the trash pile. It had pretty well fallen apart and become home to several species of insects. When I left for school the next morning, the garbage men had already picked it up and it took me a good two weeks to get over the fact that summer was really over and my days were no longer my own It was a hard thing to give up.

But there are still some mornings — rare now though they are — when I wake up with absolutely nothing to do. Nothing has been planned. There are no lessons to attend or activities to take part in. I lie in bed for a few minutes and luxuriate in the thought that there may be much wonder in a day with so few

And I hope there are parents somewhere who have the wisdom to tell their children: "Go outside and find something to do."

'Pirate Movie' walks uneven plank in its plot

The idea of a rock version of Gilbert and Sullivan's comic operetta "The Pirates of Penzance" isn't likely to send serious rock or Gilbert and Sullivan fans streaming out of their homes and down to the theater.

'The Pirate Movie" isn't intended for them, but for the rest of us.

This is a good-natured, very gently satiric dancing and singing movie, a movie that will mildly please everyone, except perhaps some grouchy rock and Gilbert and Sullivan fans. The sharp cutting edge that delights real Gilbert and Sullivan fans is missing from "The Pirate Movie." So are the hammer blows that seem to entertain rock fans.

"The Pirate Movie" boasts a pair of youngsters with enough cheerful energy to bounce you out of your seat, namely Kristy McNichol and Christopher Atkins. There is a lively supporting cast, colorful sets, and some mild fun with 40s swashbuckler movies, which "The Pirate Movie" resembles in some respects. That is about it in the plus column.

The story lacks both coherence and conflict, which Gilbert and Sullivan didn't need but movies do. The characters, except for McNichol, lack individuality and interest. The Gilbert and Sullivan music is offered mechanically and seems out of place. The dancing is really choreographed singing. The rock music is bland. So is the action, for all the activity

Peculiarly, there is a fair amount of racy dialogue in "The Pirate Movie," along with locker-room one-liners and some sight gags in the same class. It seems an attempt to titillate an audience in a fairly narrow age range. Slightly younger kids won't get it, slightly older kids and the rest of us won't care much one way or the other. Gene Kelly and Katherine Grayson, Jane Powell and Howard Keel would have been more surprised than pleased.

There is nothing really terrible about "The Pirate Movie," but there is nothing terribly good either. There



• "The Pirate Movie" is playing at the Mall Twin, Fort Myers, and Coastland Twin, Naples. Rated PG

MOVIE

CRITIC

GEORGE

BOUWMAN

*** - Excellent

★★★ — Good ★★ — Fair

* - Poor

Music of the 1980s and the 1880s, action with no surprises, and some surprising dialogue for a PG rating mix uneasily in this comic teen-aged swashbuckler. Energy and color abound, though.

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The Penzance story is framed in a brief modern sequence. A klutzy Plain Jane (McNichol) gets left behind on the dock of a sailing party, consisting of beach burn Atkins, still tanned all over from "The Blue Lagoon," and a bevy of bikinied beauties. She sets sail on her own and soon meets disaster. Washed up on shore on a tropical island, she finds times have changed.

Piracy is in flower. So are large families, and the McNichol character finds she is now the youngest and loveliest daughter of a family of sisters large enough to make a teenaged beauty pageant. Father is the very model of a modern major gen-

Pirates on a ship offshore, led by pirate king Ted Hamilton and his pirate protege (Atkins), are just preparing to rape and pillage the island.

See BOUWMAN, page 6D

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See BOUWMAN, page 6D

From page 1D

"God, I'd hate to be pillaged," one of the girls says eagerly.

The pirate prince is faintly troubled.

"I've been as low and vicious as I could," he complains, "but something inside me tells me there is more to life than piracy."

The film could have used more of this touch and less of the other.

"My boy," the major general tells the reluctant pirate, "rid me of these villains and my youngest daughter Mable's hand is yours - not to mention the best parts."

Later, in the midst of a sea of swordplay, the boy gets some surprising news of the sort Gilbert and Sullivan plots depended on.

"A terrible disclosure has been made!" he gasps to Mabel

"Then zip it up," she says.

This sort of thing seems crazily incongruous in the Gilbert and Sullivan plot and action, and most of it, unfortunately, is naughty without being clever. Typical of the sight gags of this class is a crotch shot of the pirate king, a cannon aimed coincidentally at his sequined cod piece. The updated lyrics work awfully hard to be clever too.

"The Pirate Movie" was written by Trevor Farrant, directed by British veteran Ken Annakin ("Those Magnificent Men in Their Flying Machines") and filmed entirely in Australia, where there are lots of beauti-

ful beaches.

ENTERTAINMENT

Tuesday, August 10, 1982

'Pirate Movie' resembles kiddie show

By Janet Maslin

NEW YORK — They weren't fooling when they named this "The Pirate Movie," since it's the show-business equivalent of buccaneer tactics that landed this version of "The Pirates of Penzance" into neighborhood theaters several months ahead of the other version, the one based on the Broadway production. The current film is bound to be the lesser of the two even if the second one isn't so hot.

"The Pirate Movie" stars Kristy McNichol and Christopher Atkins in a cut-rate kiddie version of Gilbert and Sullivan, laced with synthetic pop ballads and leavened with infantile dirty jokes. (Most of these have to do with pirates threatening to clip other pirates in the groin while fencing.) The original music is also here, or some of it is. But it's either relegated to the background while McNichol does some mugging, or it's been fitted out with "now" new lyrics. "I'm older than the Beatles but I'm younger than the Rolling



Kristy McNichol and Christopher Atkins share stares.

Stones," sings the modern Major General, who also has occasion to mention Malibu.

Atkins starts out in a pirate suit and is eventually back in his "Blue Lagoon" loincloth. But his line readings are no match for his physique; he sounds so much like someone reciting in a school play that his speech barely has a conversational rhythm. McNi-

chol, decked out in a lot of ruffles but still her tomboyish, wisecracking self, is better than anything else here but still not in good form. Ken Annakin, the director of "The Longest Day," makes this a movie full of tacky superimpositions and messy matching shots. When Atkins walks dreamily down a country road, he sees McNichol's face superimposed upon the sky, and the same thing happens when he peers into a puddle of water.

"The Pirate Movie," lacking jokes of its own, reaches shame-lessly into other movies for a few. At one point, one of the pirates' swords turns into a laser-sword from "Star Wars," with a voice like Obi-Wan Kenobi's in the background. At another point, the film is visited by a French police inspector in a trenchcoat (Garry McDonald), who does a thoroughly groan worthy Peter Sellers imitation.

"The Pirate Movie" is rated PG ("Parental Guidance Suggested"). It contains enough childish dirty jokes to make it a relatively smutty PG movie.

Young Stars Likely to Attract Teen Crowd to 'Pirate Movie'

By Roger Catlin

One of the biggest things going for "The Pirate Movie" is that it beats the Linda Ronstadt version of "The Pirates of Penzance" to the screen.

Both are adaptations of the 100-yearold Gilbert and Sullivan musical that suddenly became a hot property when

it revived on Broadway.

Not only does "The Pirate Movie" capture the "Penzance" fans who can't wait for the authorized Broadway version (slated for a Christmas opening), but it also lures the teen-age romance crowd with its principal cast, Kristy McNichol and Christopher Atkins.

The essence of the musical is contained in a dream by a frumpy teen who falls for a pirate demonstrator at a modern-day Pirate Days celebration at the beach.

Miss McNichol is just fine in her double role as the bespectacled Mabel of modern day and the sleek and confident Mabel of her dream.

She has a good singing voice and seems to have fun, even if an outtake at the film's end shows her stuck in a knight's armor, unable to remove her chewing gum. "It's not all sunglasses and autographs, folks," she says.

But Atkins, whose only other movie

Review

III.O

role was opposite Brooke Shields thin "The Blue Lagoon," can't act or shift. He can smile and take off his shift?" however, and he does so often.

In fact, there are so many base chested men and so many beefcake refreences to body building, its obvious the film is catering to young women.

There are so many silly jokes in "The Pirate Movie" that some of the movie succeeds as dumb fun. But the kidding also ruins any romantic scenes.

Although they have more than enough sickenenly sweet ballads and lip-smacking kisses, the romance still goes nowhere.

The relentless nuttiness of the script — when a cart full of cream pies is wheeled in and a character moans, "Ohno, not a pie fight!" the ensuing battle is with pizza pies instead — make "The Pirate Movie" much better than what I expected. But still, it left me only anticipating the full-fledged "Pirates of Penzance."

Rated PG for many references to see and some vulgar language, "The Pirate Movie" is showing at the Six West, Q Cinema 4, Midlands, South Cinema 4 and Park 4 Theaters.

For Aug. 15-21.

ARIES: (March 21 to April 19) — A time to seriously get down to business when you can accomplish a great deal. Gear your entertainment to include business purposes. Approval and support for a creative project is forthcoming. Delegate detail work to others.

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TAURUS: (April 20 to May 20) — Home decorating or remodeling projects should be completed. Tie up loose ends. Why not throw a party to show off and celebrate your good work? Pay attention to children and their needs — include them in the fun.

GEMINI: (May 21 to June 20) — Be alert for financial opportunities and use your creative inventiveness. You are on the go and can meet some charming, powerful people. It is a good time to entertain in your home, but guard against extravagant expenditures.

CANCER: (June 21 to July 22) — Time to concentrate on yourself — attend to personal grooming and shop for clothes. Money is on your mind and you can be very sharp about investments. Get together with close family members to reminisce about the past.

LEO: (July 23 to Aug. 22) — You are setting goals and making new beginnings. Increasing your knowledge may be high on your list of priorities. Romance is accented and you need to upgrade personal appearance. Travel may also be part of the plan.

VIRGO: (Aug. 23 to Sept. 22) — You can accomplish a lot this week. Your energy is high and projects you have worked hard on can be completed. You have powerful friends who will grant you favors if you but ask. Review and solidify your personal philosophy.

LIBRA: (Sept. 23 to Oct. 22) — Now is the time to come out in the open with your secret plans. *Launch your project. Use your creativity and artistry in a group setting. You are especially inspired and many new friends can be made through a group participation.

SCORPIO: (Oct. 23 to Nov. 21) — A good time to get away from it all and take off to some quiet comfortable retreat with someone near and dear. You seem particularly inspired about long-range money matters. Be alert to financial opportunities around you.

SAGITTARIUS: (Nov. 22 to Dec. 21) —
Concentrate on perfecting techniques and upgrading skills. Work quietly alone and behind the scenes. Study and do research for ideas pertaining to career preparation. While travel is not favored, you may hear some good news from afar.

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CAPRICORN: (Dec. 22 to Jan. 19) —
Concentrate on your financial position. Review investments, bank accounts and assets with mate or partner. You have financial support from others and can get the backing you need. Confine travel to strictly business, not pleasure.

AQUARIUS: (Jan. 20 to Feb. 18) —
Married or single, partnership matters are culminating. Your relationships with a special someone is coming to completion and you are making new starts in this area. Be sensitive and supportive of others — give them the spot-

PISCES: (Feb. 19 to March 20) — A time for new beginnings in your romantic life. Your sex appeal is high and you can find a new love or add spark to an existing relationship. Dreams can come true and changes are easier to make than you believed. You meet new and interesting people.

The Roles Atkins Gets Truly Curl His Hair



Kristy McNichol stars with Christopher Atkins . . . in 'The Pirate Movie,' an Australian film based loosely on the Gilbert and Sullivan operetta 'The Pirates of Penzance.'

Joslyn Shows Western Art

Continued from Page 1

facts, among them a newly acquired Omaha tribal costume.

Indian Art

Contemporary American Indian paintings in the Joslyn collection by Oscar Howe and Solomon McCombs also will be on display.

According to Joslyn's western art curator, David C. Hunt, "American Indian art developed fresh vitality in the 20th century in adapting its imagery to a variety of modern media and techniques. Today it is achieving distinction within the larger category of contemporary American art."

That also has been the case with western art itself. The exacting early depictions of the plains and mountains of western states long were considered little more than documents of uncharted land.

Likewise, the rough and tumble of later cowboy and bucking bronco scenes were taken as light, flashy illustrations to legends of the cowboy lifestyle.

Only later did they come to be considered real art, Hunt said.

"Legacy of the West" will span the period from the first quarter of the 19th century to the beginning of the 20th century. Legends Survived

Although much of the wild west scene was dead by that time, the legends and the icons of the West persisted, legends that some believe dominated western art since the very beginning.

"A strict student of western art might argue that modern representations of established themes cannot be accepted as original and are apt to be less than authentic," Hunt said

"More liberal critics, nonetheless, will allow that the West was always as much a concept as an immediate reality, and that anything interpreting this concept is admissible under the broadest of definitions."

If the western artists' differing ages have anything in common it is their love for the images of the West; the land, the bufallo, the grizzly bear, the cowboy and the Plains Indi-

The exhibit will continue through Oct. 17.

By Ernest Leogrande
The New York Daily News

New York — First of all, let's get this straight: Christopher Atkins' hair is straight. They curled his

"It was permed four times," he volunteered. "I looked like Albert Einstein." Then it was curled for "The Pirate Movie," an Australian rock version of "The Pirates of Penzance" that opened recently. Now he's letting his hair grow for a new movie, "The Terrible Game of Ott," in which he'll play a sort of young James Bond — and this time, there will be no ringlets. "I hope not," he said, shaking his head. "I hope not," is the group topy ide form. Pure

Atkins, 21, is the screen teen idol from Rye, N.Y., who only three years ago was teaching sailing for three bucks an hour and planning to go to college and study sports medicine. It's a field he knows something about: doctors practically reconstructed his right knee, which he had injured in the eighth grade, and brought him through a series of operations to the point where he was able to play football as a high school senior.

Bucks for College

The athletic Atkins had done no acting and some fashion modeling when he auditioned for "The Blue Lagoon." The part was the boy to Brooke Shields' girl, and the two were to be castaways who grow into puberty and out of clothes on a tropical island. If he were chosen, Atkins remembers thinking, he might pick up some bucks for college.

As types go, Atkins is not that different from your typical blond, ruddy-cheeked, clean-cut, good-looking American youth. Somehow, though, he rang the casting director's charisma bell. When he got the part, he asked his mother, "Mom, if the movie stinks, will you still

love me?"
Stinks? You want to talk about the critical response to "The Blue Lagoon" or the fact that it made \$52 million the summer of its release? For Atkins it was farewell college, hello Hollywood.

After "Lagoon" he made an NBC-TV movie drama, "The Child Bride of Short Creek," in which

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he played a Korean war vet. His hair was straight in that one, but no one seems to remember — apparently because no one remembers "The Child Bride of Short Creek."

Bride of Short Creek."
In "The Pirate Movie" he's co-starred with Kristy McNichol, and now he also sings; one solo, one duet. A soundtrack album from the movie has just been released. Atkins, of course, plays the young apprentice pirate with a noble heart, and Miss McNichol is the prettiest daughter of a modern major

"Doesn't sound like me, does it?" he said of his singing on the album, "It is. It's me, They build it up, make your voice sound bigger.

Rock 'n' Roll

"They added all this new rock 'n' roll music to the movie and left some of the fun Gilbert and Sullivan that they thought kids would understand. The movie's for kids. For young kids."

The creative and business minds behind "The Pirate Movie" apparently don't mind tapping a "Blue Lagoon" reflex, either. An illustration used on the album cover and in promotion for the movie shows a smiling Atkins and Miss McNichol rising bare-shouldered (bare-chested for Atkins) out of a snug bag decorated with skull and crossbones. Nonetheless, Atkins reports that there are no nude scenes in this movie. "I finally get to keep my clothes on," he said. "Mom's relieved, that's for sure!"

"The Pirate Movie" is currently playing at Omaha-area theaters.

Two Canadian Stamps

Canada issued two commemorative stamps this month. One, a 30-cent stamp observed the 100th anniversary of the founding of Regina, provincial capital of Saskatchewan. The second The Another 30-cent commemorative was issued to promote the 100th running of the Royal Canadian Henley Regatta, held at St. Catherine's, Ontario.

'The Pirate Movie' plunders Penzance

By Jack Garner Gannett News Service The makers of this film didn't even think enough of their own

Review work to give it a decent itile. They just call it "The Pirate

Movie."

This is what's known in the trade, folks, as a rip-off movie. It's a blatant attempt to capitalize on the resurgence of interest in Gilbert and Sullivan's "The Pirates of Penzance," by cross-fertilizing it with teen-age heartthrobs, totally forgettable pop-rock music, and lots and lots of not-very-clever dirty jokes and obvious movie references.

ONLYTHEAMIABLE

freshness of Kristy McNichol and therare funny gag lift "The Pirate Movie" to a level slightly above "Xanadu" and "Grease II." Unfortunately, the talented young accress and an occasionally successful gag aren't enough to lift this to a level worth recommending.

As for the so-called teen-age audience supposedly out there waiting for "The Pirate Movie," a girlabout 13 sitting in front of me gave it about as much praise as it's likely to get from her generation: "well, it's dumb, but kinda cute."

I don't know about cute, but "The Pirate Movie" certainly is dumb. Slapped together in a sloppy, disjointed fashion, the film attempts to incorporate the Gilbert and Sullivan story into a dreamfantasy being had by a modern teen-age girl with an inferiority complex (McNichol).

SEEMINGLY SPURNED BY a

handsome teen-age boy (Christopher Atkins), McNichol dreams she's the sexy, witty and gorgeous youngest daughter of the Major-General of Penzance, and the object of affection for a pirate apprentice (Atkins).

Their love story becomes entangled in the adventures of

Atkins' fellow pirates, McNichol's other sisters, and the local gendarmes. I'm sure director Ken Annakin envisioned that he was creating Mack Sennett styled zaniness, but there is no consistent flow to this fantasy, no highs in the hijinks, and nothing new in the jokes. (One can only witness so many references to being stabbed in the groin.)

McNichol trys to inject some natural enthusiasm and good-natural spunk into the project, but Atkins ("The Blue Lagoon") is a shallow, indifferent performer who's greatest skill seems to be taking off his shirt. His is the most bare-chested performance by a male since "Tarzan."

WHEN TOTALLY UP against a lack of creativity, writer Trevor Farrant and director Annakin resort to the tired and true—sight gag references to much better movies like "Star Wars" and "Raiders of the Lost Ark."

Most of the songs in "The Pirate Movie" are bland, contemporary pop numbers, blended with an occasional Gilbert and Sullivan tune. Unfortunately, even the G-S songs have been tampered with. "The Modern Major-General," for

example, contains name-dropping references to the Beatles and the Rolling Stones.

Even the film's technical qualities fall short.

ALL THIS SLOPPINESS

suggests speed, and that's understandable (from the producers' point of view.) They obviously wanted to get this inferior version of the Gilbert and Sullivantale into the theaters before the film currently being prepared with the original Broadway cast from Joseph Papp's recent production of "The Pirates of Penzance." Due in a few months, that more loyal creation has to be better than this shoddy bootleg.

"The Pirate Movie" opens today at Cinema I.



Kristy McNichol at Stars Hall of Fame ... her latest film is 'The Pirate Movie'



'Pirate Movie' has local fans, according to theater survey

"The Pirate Movie," starring Kristy McNichol and Christopher Atkins, was panned by most professional

critics as light fare.
Local people feel differently to a measurable extent, according to responses from "Readers Rate the Movies" the Palladium-Item's in-theater survey. Readers' comments offer some interesting and diverse sidelights on the swashbuckling adventure film:

"It was a really great movie. I'd like to see it again."

"It was good acting but in some parts looked

Cheryl Turner, 13 2048 S. 14th St.

phoney. I do have to say it was terrfic.''

Paula Nufrio, 16

3213 College Corner Road

"It was dumb, but cute."

Renee Oakley, 21 1401 S. Fifth St.

"Yuk! Whata collossal waste of time!"

Bonnie Winchester 437 S. 14th St.

Most respondents agreed with the rating of the movie (PG), but ratings in specific categories stretched the width of the 1-10 scale. Forty-five percent of movie-goers participating in the voluntary survey gave "The Pirate Movie" a 10, the highest possible mark, in acting, photography and music categories. But a significant portion of respondents—27 percent—slapped the film with a 2 and a 1 in acting and plot categories, respectively.

Average age of respondents to the survey was 17.5 In the overall ratings, 36 percent of participating viewers gave "The Pirate Movie" a 10. Remaining ratings were scattered along the scale, with the second highest concentration—18 percent—in the low extreme.

"The Pirate Movie" received mixed reviews even within the same family. Alice Simmons, 31, 444½ S.W. Second St., gave the film an overall 10. "I'd see it again," Mrs. Simmons said. But her husband Keith, 25, gave "The Pirate Movie" only a 6 in the overall category. His comments: "Entertaining, but not much of a plot."

"Readers Rate the Movies" response boxes will again be in Richmond indoor theaters showing new films this week. "Concrete Jungle" is new at the Cinema I; "Tempest" at Mall Cinema I.

When you see a new movie, take a moment to tell us what you think about it. Fill out a "Readers Rate the Movies" form. Then look for your comments in the next edition of Good Times.

Come on! Be our film critic!

Short takes

According to the critics, "Chariots of Fire" is exciting, exhilarating and deeply moving.

"An Officer and a Gentleman" is the rare kind of picture that leaves an audience feeling good—about life, about love."

"E.T." is certain to become an enduring fantasy classic for children of all ages." Cinema 35

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NOW SHOWING

2 XXX FILMS

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FILTHY RICH XXX

82 STARE ARCADIA LAKE

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'The Pirate Movie':

It's Robbery on the Big Screen

"The Pirate Movie." A musical starring Kristy McNichol and Christopher Atkins. Directed by Ken Annakin. Adapted by Trevor Farrant from Gilbert and Sullivan's "The Pirates of Penzance." Concept by John Dowding. Photographed by Robin Copping. Choreographed by David Atkins. Running Time: 99 minutes. In area theaters. (Reviewed at the Baronet Theater, New York)

By **JOE BALTAKE**

Daily News Movie Reviewer

van's "The Pirates of Penzance" has been abused and obliterated by the makers of "The Pirate Movie" that one wonders why producer David Joseph and director Ken Annakin simply didn't start from scratch.

I mean, what reason is there for taking a perfectly good antique operetta and turning it into an abominably crude, megalithic hybrid? What a mess! Everything has been included here in a desperate attempt to please audiences, everything except "The Pirates of Penzance."

In lieu of a clear plot (and a good plot, as evidenced by Joseph Papp's current stage production of the same material), we get seedy vaudeville bits, sleazy double-entendres, botched old music, sour new music and a lot of grating, self-satisfied improvisation and mugging.

This is a confused and confusing movie in which we suffer through a prolonged dream sequence, a delayed flashback and lots of idiot asides inbetween, in which the present feels

like the past — and the past looks like the present.

I haven't been able to figure out if "The Pirate Movie" is simply schizophrenic or if it's wildly anachronistic. I've a feeling it's little of both and that it wasn't planned that way.

And so, we have a cast of pirates that look like Carnaby Street rejects (circa 1967) and a "young hero" (Christopher Atkins) with the face of Dennis the Menace and the clenched body and lascivious ways of a budding porno star.

o much of Gilbert and Sulli. One minute, a chorus of maidens is trilling to the strains of Gilbert and Sullivan's "Climbing Over Rocky Mountains," the next minute, the "young heroine" (Kristy McNichol) is bopping to the bubble-gum beat of something called "Hold On."

We're force fed new songs with indecipherable lyrics sung through an echo chamber and made to witness the mutilation of the five Gilbert and Sullivan songs that remain. (The song, "I Am the Very Model of a Modern Major General," now has the General claiming, "I'm older than the Beatles and I'm vounger than the Rolling Stones").

Instead of reasonable dialogue, we get references to gays and contemporary pop movies ("Star Wars," "Raiders of the bost Ark" and the "Pink Panther" films). When the female chorus is singing "Climbing Over Rocky Mountains," McNichol looks into the camera and shrugs derisively, "D'ya ever here such a song?"

Ostensibly, all of this was filmed in front of a camera, but it looks like something out of a Waring Blender.



Kristy McNichol and Christopher Atkins star in "The Pirate Movie" at area theaters.

"The Pirate Movie" isn't a movie. It's a concoction. It drips with ingredients that eagerly cater to the basest appeitites and to the lowest common denominator among young moviegoers. And it droots in its bald-faced attempt to rip off the popular Papp adaptation and its upcoming Universal screen version.

The plot — and you better write this down because you won't find it in the film — is about an orphan named Frederic (Atkins) who was raised by pirates and finally has come of age. Even though he grew up as a pirate apprentice, Frederic — a self-described "slave of duty" — feels obliged to fight his former mentors.

Truth is, Frederic really wants to impress the Major General and win the heart of his youngest daughter. Mable (McNichol). But there's a snag. Since Frederic was born during leap year, he won't really come of age until 1940. The pirates reclaim him.

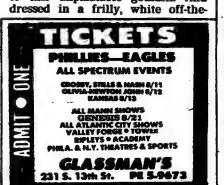
Again, none of this comes through, but this surefire candidate for The Golden Turkey Award is still worth seeing for McNichol, whose game performance gives a clue as to what the moviemakers are attempting.

Alternately sweet and sassy, McNichol brings fleeting style and avidity to this unpalatable goulash. And

shoulder dress and blessed with big saucer eyes and a puckered mouth. she's a dazzling visual knockout. Only McNichol escapes the disaste-

rous grip of this shoddy charade.

Parental Guide: Rated PG for the double-entendres.







Sappiness, schmaltz sink quickie 'Pirate Movie'

By Marylynn Uricchio
Post-Gazette Staff Writer

Sometimes you see a movie that's so bad, you feel safe in assuming that nothing can ever top it. "Can't Stop the Music" comes to mind, that ill-conceived and misdirected musical starring Bruce Jenner and the Village People.

It comes to mind because "The Pirate Movie" owes many of its stylistic conventions to that bomb. Both are textbook examples of how not to make a musical, and both are exercises in

embarrassing cinema.

"The Pirate Movie," which opens today at the Bank Cinema, Downtown, and the Showcase East and West, Denis, Cheswick and McKnight cinemas, is a hurry-up attempt to cash in on the latest reincarnation of Gilbert and Sullivan's operetta "The Pirates of Penzance," still running on Broadway.

Post-Gazette review

While a movie starring many of the Broadway cast members is slated to be released in February — opening on cable and theaters a day apart in a controversial marketing approach — "The Pirate Movie" is a feeble effort to take the wind from the sails of the

upcoming vessel.

Obviously, the producers of "The Pirate Movie" had hoped to attract a younger, hip crowd of theatergoers, like 12- and 13-year-olds. They've seen fit to delete much of the original Gilbert and Sullivan score and add some sappy new soft rock tunes, and given the leads to Kristy McNichol and Christopher Atkins.

They've also added a contemporary beginning about a klutzy, unattractive

(Continued on Page 23)

PITTSBURGH POST-GAZETTE: Fri., Aug. 6, 1982



Kristy McNichol and Christopher Atkins.

Sappiness sinks 'Pirate Movie'

(Continued from Page 21)

teen-ager who gets shipwrecked and dreams the rest of the movie, and they've written an exces-

sive amount of supposedly comic material.

But major problems with "The Pirate Movie" are sheer, relentless stupidity, cloying cuteness, a total lack of character development and incredibly laughable production methods.

Most of the action takes place on a hilly cove, the entrance to which is guarded by two large cliffs. Here the pirate ship hovers — on a rear projection screen. In fact, there are no full shots of the ship in the cove, just close-ups of the bow stuck in sand and other such evasive tactics.

The dumpy maidens in the film, daughters of a retired general, frolic on the beach, lamenting the fact that none of them can get married until the eldest girl lands a husband. While they whine, McNichol, as the youngest daughter, wanders off and meets a young deserter (Atkins) from the

pirate ship.

They fall in love instantly, the pirates come to

reclaim their protege, the general and his men fight the pirates, and everybody lives happily ever after.

While the plot is standard G&S, the embellishments are standard schmaltz. In one scene, little animated fish pop up on the bottom of the screen—not even big-name animated fish like Charlie the Tuna.

McNichol, an accomplished actress, manages to retain her charm and nobility under the worst of circumstances. She reveals a pleasant singing voice in a few of the numbers, and generally keeps her distance from the other cast members. They take this thing seriously, especially Atkins,

whose appeal is at best hard to understand.

"The Pirate Movie" is directed by the erratic Ken Annakin (best known for "Those Magnificent Men in their Flying Machines") from a banal script by Trevor Farrant. They have created a

tame.
This film is rated PG for language.

Paltry 'Pirates' - a mere pittance

By CAROL NEWELL

Potomac News Staff Writer

* THE PIRATE MOVIE (PG)

The only thing pirates really do in "The Pirate Movie" is steal your money. This fiasco, based on Gilbert and Sullivan's classic "The Pirates of Penzance," is supposed to be spirited, crazy, fun, exciting — it misses on all counts. It's rare when everything comes apart in a film, but "The Pirate Movie" manages it.

Kristy McNichol plays a plain Jane named Mabel who is left behind when meanies in bikinis take off on a motor boat with her date, heartthrob Christopher Atkins (last seen sulking on the shores of "The Blue Lagoon"). Mabel follows, only to be thrown overboard again, this time by the boat. When she washes ashore, she dreams of days of vore and transforms herself into a modern thinking. Victorian- dressed women who falls for the Pirate King's apprentice. Frederic.

Although the pirates sing and swing to the tunes, the action is so stilted it doesn't seem to move at all

Frederic announces he is leaving the pirates now that he is 21 and feels honor bond to avenge his family's death by piercing through the Pirate King's heart (Ted Hamilton). After he walks the plank, he paddles to land, discovers Mabel and her sisters, picks up one of their discarded flowers and says, "I didn't mean to deflower you."

This gives you a sampling of the clever dialogue. The film is cluttered with crude references to sex, male anatomy and homosexuality. It snatches scenes right out of "Star Wars," "Grease," and "Raiders of the Lost Ark." There are allusions to Errol Flynn and delusions that a little of Gilbert and Sullivan is enough to make you think you're seeing something good.

The filmmakers also have the mis-

taken notion that changing a pie fight into a pizza fight passes for originality.

The new music is stale and sung with washed out enthusiasm by Mc-Nichol and Atkins. Further, in a play to make Atkins a teen Adonis, he is draped in what looks like a droopy diaper. He's more in need of Huggies than a sword. To give him credit, he does sway from place to place on ropes, swish swords around with some aplomb and dash about, but it's all for naught. There isn't a moment here worth all that effort.

'Pirate Movie' is a real stinker

By Jack Garner Gannett News Service

The makers of this film didnit even think enough of their own work to give it a decent title. They just call it "The Pirate Movie."

This is what's known in the trade, folks, as a rip-off movie. It's a blatant attempt to capitalize on the resurgence of interest in Gilbert and Sullivan's "The Pirates of Penzance," by cross-fertilizing it with teen-age heartthrobs, totally forgettable poprock music, and lots and lots of not-very-clever dirty jokes.

Only the amiable freshness of Kristy McNichol and the rare funny gag lift "The Pirate Movie" to a level slightly above "Xanadu" and "Grease II." Unfortunately, the talented young actress and an occasionally successful gag aren't enough to lift this to a level worth recommending.

As for the so-called teen-age audience supposedly out there waiting for "The Pirate Movie," a girl about 13 sitting in front of me gave it about as



Movie Review

much praise as it's likely to get from her generation: "Well, it's dumb, but kinda cute."

I don't know about cute, but "The Pirate Movie" certainly is dumb. Slapped together in a sloppy, disjointed fashion, the film attempts to incorporate the Gilbert and Sullivan story into a dream-fantasy being had by a modern teen-age girl with an inferiority complex (McNichol).

Seemingly spurned by a handsome teenage boy (Christopher Atkins), McNichol dreams she's the sexy, witty and gorgeous youngest daughter of the Major-General of Penzance, and the object of affection for a pirate apprentice (Atkins).

I'm sure director Ken Annakin envisioned that he was creating Mack Sennett styled zaniness, but there is no consistent flow to this fantasy, no highs in the hijinks, and nothing new in the jokes.

McNichol trys to inject some natural enthusiasm and good-natured spunk into the projet, but Atkins ("The Blue Lagoon") is a shallow, indifferent performer who's greatest

DRIVE IN THEATRE

TONITE THRU THURS. STARTS 8:25



Kristy McNichel - film's only redeeming feature. skill seems to be taking off his

AND THE STATE OF THE STATE OF THE STATE OF

shirt.

Most of the songs in "The Pirate Movie" are bland, contemporary pop numbers, blended with an occasional Gilbert and Sullivan tune. Unfortunately, even the G'S songs have been tampered with.

Even the film's technical qualities fall short'. Much of the color film already has a pinkish, washed-out look, and occasional special effects shots are sloppy.

All this sloppiness suggests speed, and that's understandable (from the producers' point of view.) They obviously wanted to get this inferior version of the Gilbert and Sullivan tale into the theaters before the film currently being prepared with the original Broadway cast from Joseph Papp's recent production of "The Pirates of Penzance."

"The Pirate Movie" (PG) is playing at Cinema 6, Hudson Valley Mall, Route 9W at Route 209, Kingston.

It's no model of a modern major movie

The Pirate Movie is playing at the Binghamton Plaza Cinema II. It is rated PG.

BY RICHARD FREEDMAN

Newhouse News Service
Gilbert and Sullivan probably will survive
The Pirate Movie, a gross, witless travesty of
their Pirates of Penzance. Audiences may

Attempting to make this summer's big petting movie along the lines of *The Blue Lagoon*—the characters even drink ghastly "Blue Lagoon" cocktails—director Ken Annakin has cast the film's teenybopper heart-throb Christopher Atkins as Frederic, the reluctant

apprentice pirate.
But, instead of learning about the birds and

Movie review

the bees while skinny-dipping with Brooke Shields, this time he is co-starred with Kristy (Only When I Laugh) McNichol as Mabel, the most-precocious daughter of Major General Stanley (Bill Kerr).

Mabel starts out as a shy, bespectacled modern maiden suddenly smitten with Frederic, who's an actor in a pirate pageant playing in her home town.

Her sexier girlfriends steal Frederic away from her, however, so she pursues him in a boat, nearly drowning in the attempt.

In a coma much like the audience's, she dreams the rest of *The Pirate Movie* as a Victorian girl with a modern foul mouth (one of the film's more depressing features is ts constant use of double entendres, meaningless to the very young, embarassing to those over the age of 13).

Another depressing thing is the way some of the Gilbert and Sullivan songs are used with appalling modern lyrics — interspersed with pop treacle warbled by McNichol and Atkins.

Since much of the humor in Gilbert and Sullivan operettas stems from an inspired use of anachronisms (the whole idea of buccaneers

invading the placid seaside resort of Penzance is hilarious), the anachronisms of *The Pirate Movie* shouldn't be as offensive as they are.

One reason they don't work, though, is that the Victorian Mabel dreamed up by her modern counterpart is even more contemporary than she is, so the whole satiric point is lost.

Filmed in Australia with a largely native cast, The Pirate Movie also misuses the talents of Ted Hamilton as the Pirate King (since he can't sing, he does a wretched imitation of Rex Harrison's parlando in My Fair Lady) and Maggie Kirkpatrick as Frederic's homely but lascivious governess Ruth (since she's really quite pretty, there's another comic point lost).

Aug. 12, 1882

The Evening Press • Binghamton, N.Y.:

'Pirate Movie' — Not even a cheap imitation



Just keep telling yourself, "This is only a pirate movie, this is only a pirate movie..."

THIS IS NOT THE "PIRATES OF PENZANCE!"

"The Pirate Movie" is not worthy to stand in the shadow of the Gilbert and Sullivan operetta, so instead it tries to steal some of its light, hitting the theaters a couple of months before "Penzance" is scheduled to.

If "The Pirate Movie" sounds like a generic title, that's because the movie is a generic ripoff. It's also a contender for worst movie of the year.

By now most everyone knows that the whimsical "Penzance" has enjoyed a rebirth on Broadway during the last couple of years, and that it's scheduled soon to be turned into a movie.

There are some modern buccaneers who would have you believe "Pirate Movie" is that movie. The ads are designed to look like "Penzance," the movie claims to be based on "Penzance," and one of the film's songwriters is even named Sullivan. Sorry, wrong Sullivan.

The only relationship between "Pirate Movie" and "Penzance" is the relationship between a fruit fly and fruit.

Billed as a musical comedy, "Pirate Movie" is a collection of bad scenes hardly related to each other except by bad acting, bad dancing, bad music and bad jokes.

The film stars Kristy McNichol, which is one sure way of suckering herds of teen-agers into the theater. McNichol, who plays a leering teen in love with a pirate prince, has dyed her hair blond, gotten a perm and slid into a low-cut dress with ruffles. All in all, she looks about as comfortable as a poodle in a jacket.

And contrary to any advertisements you may have

heard, it's questionable whether you will hear her sing. During the songs you will watch her lips move, sometimes along with the lyrics, sometimes not.

Christopher Atkins ("Blue Lagoon"), the pirate prince, does a good imitation of a confused kid. It's easy to act confused in a movie like this.

As for the comedy, many of the jokes are so dumb the Three Stooges only used them once. One fresh idea — a fight with pizza pies instead of cream pies — is gross. Every now and then, when "Pirate Movie" runs out of ideas of its own, a character from another movie wanders in. There's Indiana Jones, Inspector Clouseau and others, none of them done well.

The real comic theme is jokes about no-no parts of boys' and girls' anatomy. That's the clearest tip that "Pirate Movie" is aimed squarely at youngsters — the swarms of teeny teens who are sexually hemorrhaging and will laugh at anything naughty. The smarmy jokes are much more obscene than nudity.

How the movie ever got a PG (Parental Guidance) is a mystery. Any parent who would guide a child to this movie, and knows what kind of a movie it is, has to be fringe material.

But what would a musical comedy be without music? Here's your chance to find out. The songs here are Top 140 quality, insipid ballads for unformed minds — pup pop. Worse, the songwriters take Gilbert and Sulivan's clever "Modern Major General" and turn it into a ditty about the Rolling Stones and Beatles. No kidding.

As for the dancing, you can see the same thing on American Bandstand, only cheaper.

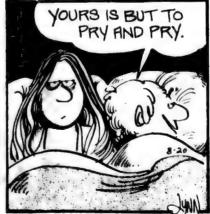
Some of this year's worst tank jobs, like "Conan the Barbarian," went down with dignity, gazing at the stars and tripping over their own feet. "Pirate Movie" is more cynical. It knows exactly what it wants — your money — and how low it has to stoop to get it.

The people who made "Pirate Movie" should walk the plank instead of to the bank.

For better or for worse







A new form of musical piracy

By JIM HALVERSON

The Pirate Movie Original Soundtrack Polydor 9503

For real swashbuckling thrills and rollicking adventure The Pirate Movie is further from home than E.T. But as a send-up of the old Flynn flicks and cliches, The Pirate Movie replaces black patches and buried treasure with comedy and songs (and songs).

The movie script, based loosely on Gilbert and Sullivan's, The Pirates Of Penzance, was filmed entirely in Australia with Kristy McNichols and Christopher (Blue Lagoon) Atkins.

The songs of The Pirate Movie are contained on two albums and feature the vocals of McNichols and Atkins as well as other members of the cast. Kool and The Gang make a guest appearance as well.

Like so many soundtracks, the songs will stand up best on the home turntable when the listener has afforded himself the pleasure of taking in the movie. If you enjoyed the movie you'll want the soundtrack as a reminder.

Two singles have been released in hopes of a hit to bolster sales. McNichols sings Hold On and Atkins sings How Can I Live Without Her.

Swingtime's Greatest Hits Meco Arista 9605

Stars On 45 started it all a couple of years ago. Now it seems everyone figures

they have to come up with a new twist on their idea.

The idea that's being twisted around and around is the medley theme. The Stars On 45 started with a medley of Beatles songs, before proceeding on to Abba, Rolling Stones and Stevie Wonder.

Then there was the original group releases of The Beachboys, Supremes and Beatles medleys followed by an album of classical medleys.

Now with the popularity of the big band and swingtime music we have a swingtime medley called Swingtime's Greatest Hits. Of the 30 songs strung together, some of the selections include Take The 'A' Train, Song Of India, Two O'Clock Jump, Pennsylvania 6-5000, In The Mood, Tuxedo Junction and Sentimental Journey. The album finishes with a four song Harry James medley.

The music of Meco was most recently heard in the movie An American Werewolf In London and on the album Pop Goes The Movies. Before that his music enjoyed success during the heyday of disco when his disco versions of the themes from Star Wars and Close Encounters Of The Third Kind were dance favorites.

Meco Swingtime's Greatest Hits is a return to the medley method he employed years before, only this time he has a theme — big bands.

Forthcoming Sky 4 Arista 9604

Reaching for the sky can result in attaining dreams or seagull droppings.

On Forthcoming, Sky 4 makes the big stretch for a musical ideal. What Sky 4 attempts is the ambitious blending of



classical music with rock and jazz without harming a hair or a note of the pure classical form — not an easy ambition for anyone.

However Sky 4 has a line-up of musicians with the credentials to do it. There's guitarist John Williams; Herbie Flowers, who has played bass for the likes of Elton John, David Bowie and Lou Reed (he played the bass line on Walk On The Wild Side); guitarist Kevin Peek, whose credits include Cliff Richard and Olivia Newton-John; Tristan Fry, a classically-trained percussionist and former member of the London Philharmonic Orchestra and session drummer for Duke Ellington, Frank Sinatra, The Beatles and Elton John; and Steve Gray, who played keyboards for Paul McCartney and Neil Diamond.

Even with all this talent and heavyweight credentials Sky 4 will have trouble selling Forthcoming to both sides of the fences.

Their choice of music includes selections from Russian composer Khatchaturian; music from a Richard Wagner Opera; Waltz No. 2 by Ravel; Bach's Fantasy; and Hoagy Carmichael's Skylark. These varied selections of music are meant to sound like the originals but are adapted to guitars, drums and synthesizers and augmented by a grand piano, harpsichord, marimba and celeste.

The classical purists will no doubt turn away and true blue rock fans won't even bother to listen. But those willing to adventure music will enjoy Forthcoming.

MOVIES

'The Pirate Movie': Cinematic Junk

By RICK CHATENEVER Sentinel Staff Writer

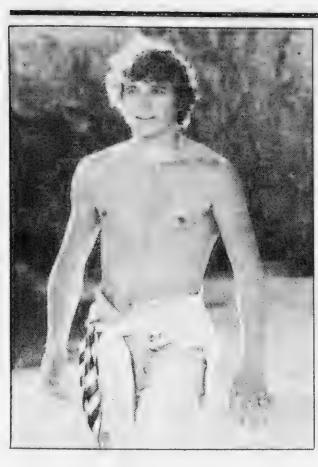
OR ALL YOU fans of dumb movies out there, this one's for you. In "The Pirate Movie" now playing at the Del Mar, "The Pirates of Penzance" venture into "The Blue Lagoon" for purposes of finding buried treasure at the box office. Writer Trevor Farrant, director Ken Annakin and the film's producers seem to have had box office on their minds at every twist and turn of this peculiar project which pairs the adorable Kristy McNichol with teenage sex symbol Christopher Atkins.

But, between the scriptwriter and the songwriters, "The Pirate Movie" turns into a celluloid mish-mash in a hurry. Although they begin with Gilbert & Sullivan's operatta "The Pirates Of Penzance," the lyricists make their own syrup-rock contributions to produce — or reduce — a score which the characters on-screen don't even bother to lip-synch half the time.

As though their liberties with Gilbert & Sullivan weren't enough, the producers of "The Pirate Movie" take similar license with their story, which brings together pirates, Keystone Cops, Victorian bathing beauties — and visual in-jokes right out of "Star Wars" and "Raiders Of The Lost Ark." While there are occasional moments of genuine hilarity, most of



"The Pirate Movie" attempts to swashbuckle but instead falls flat.



Christopher Atkins

'PIRATE MOVIE'

FROM PAGE 4

the time the film seems more peculiar than anything else.

There is an excuse for the excesses. Life, as far as "The Pirate Movie" is concerned, is but a Victorian era dream. There's this klutzy girl named Mabel (McNichol), you see, who has a crush on local beach boy and tourist attraction Frederic (Atkins.) Instead of being able to express her true feelings, Mabel goes and almost drowns, eventually winding up on a deserted beach where she lapses into The Dream.

In the dream she is transformed into a somewhat sexy and totally self-confident heroine, who also doubles for the hero when circumstances demand. Atkins shows up, sometimes in the loin cloth he made famous in "The Blue Lagoon" as the love interest with a slight identity crisis. Frederic just can't tell if he's a good guy or a pirate, and to make matters worse, he was born on Feb. 29, which means his birthdays come four years apart. That may not sound serious to you, but scriptwriter Farrant counts on it to go a long, long way.

Ted Hamilton, who served as the film's executive producer, also appears before the cameras as the Pirate King. The role essentially calls for a good



Kristy McNicol



Heroic duo find themselves at a distinct disadvantage

'PIRATE MOVIE'

FROM PAGE 5

physique and an innate ability to be a parody of himself, and Hamilton rises to the occasion on both counts.

Considering "The Pirate Movie" seems intended for a kiddie audience, it parades an awful lot of mildly off-color humor before the young eyes of the viewers. Most of the jokes are based on people pointing their swords at each other's crotches, as first the pirates and then the cops take turns prancing and mincing around in the background.

For her part McNichol comes close to salvaging the operation. She's feisty and funny with the few good lines they give her, even if she does say "Ole" instead of "touche" when she swordfights.

Atkins on the other hand, is included in the package for his body rather than his mind. While he and Kristy at times seem to be trying to see who can out-cute the other, his acting ability this time out seems limited to what he can accomplish with a sword in his hand.

Just for good measure — and since nothing else in the story seems to be working very well — writer Farrant goes for broke, bringing in an Inspector Clousseau imitator at one point and an Indiana Jones lookalike at another. Of course they have nothing to do with the story — but then again, since when have dreams ever made sense?

When all else fails, director Annakin turns to slapstick . . . and would you believe a pie fight using pizza? "Oh, no, not a pie fight," exclaims one of the characters, and you get the feeling he's speaking on behalf of the entire audience.

There are traces of good things in "The Pirate Movie." The Gilbert & Sullivan music, what's left of it, bounces right along at a jolly pace and there is something like a Monty Python sensibility lurking in director Annakin's treatment of his cops and pirates.

Unfortunately though, the hints of originality are few and far between, all but buried by the gimmicky photography (including an underwater sequence that was clearly not shot underwater), the lackluster new music and a basically superficial sensibility which confuses exploitation for anything more creative.

SEE PAGE 7



Fantasy and romance abound

'PIRATE MOVIE'

FROM PAGE 6

In the old days pirate movies established the good guys and the bad guys and gave their audiences a pretty good side of which side to root for. In this new version the good guys and bad guys are all but interchangeable, and the only thing you cheer for is the end of the film to arrive in a hurry.

Centre Daily Times Thursday, August 12, 1982 'Pirate Movie' Takes Shortcuts to Disaster

By GENE SISKEL

Chicago Tribune
No, this is not the film adaptation
of recent Broadway modernization
of Gilbert and Sullivan's "The
Pirates of Penzance." But, yes, this
is an adaptation of the same material, and not a particularly inventive
one at that

Substitute teen-agers for show-manship and you have a fairly good idea of the difference.

("The Pirate Movie" closes at the Cinema this evening and opens at the Flick in State College tomorrow.)

"The Pirate Movie" was filmed entirely in Australia in an apparent hurry-up bid to beat "The Pirates of Penzance" film, with the original Broadway cast, which is due early next year.

Shortcuts appear to have been

taken because the film at the technical level is abysmal. Voices in the chorus can't be heard, colors are muddy and special visual effects are anything but special.

The film offers a contemporary

premise as bookends to the operetta, which has been modernized with throwaway gags and bubblegum pop ballads. Kristy McNichol, an appealing young actress, plays a shy teenager who is visiting a pirate amusement park where Christopher Atkins ("The Blue Lagoon") demonstrates sword fights.

For some unexplained reason, Atkins bypasses the more conventionally attractive girls taking the tour and asks McNichol to go for a ride on his boat later in the day. However, the other girls beat McNichol to the dock, and McNichol is forced to hop a sailboat to catch up.

She is soon lost in a storm and

washes up on a beach where she proceeds to dream "The Pirates of Penzance" story, in which she plays a liberated version of the damsel Mabel to Atkins' pirate apprentice.

The most popular of the operetta's songs have been retained but are poorly performed, particulary the crowd-pleasing "I Am the Very Model of a Modern Major General." Modern lyrics have been substituted and most are inaudible, but the one line that did cut through loud and clear is, "I'm younger than the Beatles and older than the Rolling Stones," Isn't that a scream?

The most frequent jokes involve references to contemporary movies, candles falling apart before anyone swings at them with a sword, gay pirates and McNichol commenting on the action with such quips as "God, that was a short love scene."

(See Siskel on "Forced Vengeance," page C-6)

Chicago Tribune, Tuesday, August 10, 1982

It is love at first sight for Kristy McNichol and Christopher Atkins in "The Pirate Movie"

Shortcuts shipwreck 'Pirate Movie'

By Gene Siskel

Movie critic

O, THIS IS not the film adaptation of recent Broadway modernization of Gilbert and Sullivan's "The Pirates of Penzance." But, yes, this is an adaptation of the same material, and not a particularly inventive one at that.

Substitute teenagers for showmanship and you have a

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"The Pirate Movie" was filmed entirely in Australia in an apparent hurry-up bid to beat "The Pirates of

"The Pirate Movie" **

Mini-review: The sword and the teenager

and the teenager

Directed by Ken Annakin, screenplay by Trevor Farrant based on the operate by Gilbert and Sullivan; photographed by Robin Copping; edited by Kenneth W. Zemke; original songs by Terry Britten, Kit Haln, Sus Shifrin and Brian Robertson; produced by David Joseph; a Twentieth Cntury-Fox release at Water Tower and neighborhood theaters.

THE CAST
Kristy McNichol Christopher Atkins
Ted Hamilton
Bill Kerr Pirate King Major General Ruth eggie Kirkpetrick Gerry McDonald Penzance" film, with the original Broadway cast. which is due early next year

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THE YOUNG audience at the Water Tower Theater, where I saw "The Pirate Movie," occasionally giggled when cutie-pie Atkins appeared on screen. His costumer on this film obviously had seen his wardrobe in "The Blue Lagoon." He again wears an oversized diaper as a bathing costume.

'The Pirate Movie' is mindless entertainment for teens and simply could be dismissed as such if it were not for the chance that audiences, having seen it, might be disposed to avoid seeing the film adaptation of the Broadway play.

That version is certain to have better singing, dancing, photography and choreography because those aspects of "The Pirate Movie" could not be any worse.

SCHOOL GUIDE

SCHOOL GUIDE

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'Pirate' will please teen-aged film fans

By LLOYD SACHS

Chicage Sun-Times

THE PIRATE MOVIE, Starring Kristy McNichol, Christopher Atkins, Ted Hamilton and Bill Kerr. Classified PG. 11/4 stars.

Fans of teenage heartthrob Christopher Atkins will be glad to hear that he's back in his "Blue Lagoon" loin cloth in "The Pirate Movie." And fans of Kristy McNichol, who have been praying to their movie magazines that her appeal won't fade as womanhood claims her, will be pleased by her plucky performance as Atkins' crushee, which suggests good days ahead.

Fans of Gilbert & Sullivan, on the other hand, upon whose operetta, "The Pirates of Penzance," this movie is based (the prestige adaptation, based on the current Broadway production, will soon follow) will be less pleased. Breathy, newly written pop songs have merged with good old G&S; swaggering lustiness has been replaced by smutty modernness; tongue-in-cheek has

moved to lower quarters.

The producers of "The Pirate Movie," of course, could care less about being even distantly faithful to Gilbert and Sullivan — names that don't exactly occupy hallowed positions in the collective consciousness of the teen crowd they're going after. More likely "Atkins is back and McNichol's got him" is what they had in mind.

Exactly what Ken Annakin, the journeyman British director, had in mind, I'm not sure even he knew. Built around the bare outlines of a story that has McNichol's ostensibly mousy modern teenager dreaming of romance with Atkins' eternally shirtless stud (he's a tour guide on an antiquated pirate ship in "real" life, and a young

swashbuckier in dreamland), the film is a convention of styles with membership cards to entirely different movies.

Like a pirate, Annakin plunders anything he can get his mind on: Richard Lester's Beatles movies, "Grease," Monty Python, his own "Those Magnificent Men in their Flying Machines," toothpaste commercials, and Australia, which had the misguided decency to let him shoot the entire works there.

All of which would be less objectionable if the movie had a few decent laughs and if the production numbers — which have the effect of being shot and dubbed from a mile away — had a little life in them. But "The Pirate Movie," which seems to be about impotence more than anything else — more ineffectual buccaneers you've not seen — dedicates itself to living up to that theme.

Loud silences punctuate the proceedings, the result of some truly bad timing that is not helped by carting out a terrible Inspector Clouseau impersonator, or a botched parody of the biggest crowd-pleasing moment in "Raiders of the Lost Ark," or an even worse "Star Wars"

What are they doing in a pirate movie? It's only a dream, remember? Anything goes. But even if you buy that as the movie's guiding sensibility, it can't excuse the coy awfulness of the dialog ("A terrible disclosure has just been made," announces Atkins. "Then zip it up," cracks McNichol). Or the dull narcissism of executive producer Ted Hamilton as the Pirate King.

Brooke Shields may not deserve better com-

pany, but Kristy McNichol does.

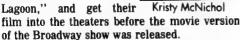
Kristy McNichol is the only treasure in 'The Pirate Movie'

By Ken Tucker Knight-Ridder News Service

"The Pirate Movie" attempts to unite two great audiences: Gilbert and Sullivan fans and teen-agers out for a hot date. The film is a total mess but a cheerful one, and has a single redeeming virtue: Kristy McNichol, who deserves an Oscar nomination for making "The Pirate Movie" intermittently amusing.

The film was conceived during Joseph Papp's smash-hit stage production of Gilbert

and Sullivan's "The Pirates of Penzance" last year, starring rock singer Linda Ronstadt. The scam "The Pirate behind Movie" is obvious. Its creators decided to graft the clever, light-opera lyrics of "Penzance" to a young-love story goody. reminiscent of "The Blue Lagoon," and get their



To that end, the filmmakers spared all subtlety. They hired pouty-lipped, crinkly-haired Christopher Atkins, co-star of "The Blue Lagoon," to take off his shirt and make goo-goo eyes at Kristy McNichol. The Gilbert and Sullivan score has been supplemented with some soft-rock ballads and a few show-stopping origi-

nal numbers for the pirate crew to warble (sample couplet: "We are the pirates — We can get irate"). And the plot is dementedly simple: Young pirate meets girl, young pirate loses girl, young pirate wins her back, all of this told in a misty dream sequence after Kristy conks her noggin on a sandbar at the start of the movie.

Director Ken Annakin has overseen this elementary tale with impressive clumsiness. In a film filled with corny sight gags, Annakin fails to shoot most of them so that the audience can understand what it is supposed to be laughing at.

Annakin and company cannot ruin Kristy Mc-Nichol, however. She cuts through the junk in this film with the slashing energy of a modernday pirate. McNichol wrings laughs out of tired jokes on the strength of her fresh, sly delivery.

Here and in her previous film, the equally mediocre "Only When I Laugh," McNichol has combined two qualities that are usually inimical to each other: dark intelligence and a light, innocent openness that makes you want to follow her anywhere, just to see what her reaction will be.

³Pirate' offers few buried treasures

By Eric Black Staff Writer

When you see ads for "The Pirate Movie," starring Christopher Atkins and Kristy McNichol, you probably wonder: (1) Is this an adaptation of the classic Gilbert and Sullivan operetta "The Pirates of Penzance"? (2) If so, what does it have to do with the highly acclaimed Broadway version of "Pirates of Penzance" starring Linda Ronstadt, which you thought you had read somewhere was being made into a movie, and if this is it where is Ronstadt? (3) If this is the same gorgeous Christopher Atkins who ran around in a loincloth oppo-

The answers are roughly as follows:

site Brooke Shields in "The Blue La-

goon," will he run around in a loin-

(1) Yes, "The Pirate Movie" is an adaptation of the good ol' G&S standard, although it is the worst rendition I have ever seen. Half of the G&S musical numbers have been scrapped in favor of forgettable new accompositions, and the half that re-

Several twists of the sturdy old G&S

main have been souped up with mod-

ern lyrics.

A review

ern-day amusement park.

plot have been deleted to make room for mawkish love scenes between Atkins and McNichol, other pointless digressions and some pretentious special effects. A number of tasteless double entendres have also been added to the dialogue. And, for reasons that are surely beyond humankind's meager ability to understand, a framing device has been added so that the main action exists as the dream of a young girl who has passed out on a beach near a mod-

(2) This abomination is unrelated to the Ronstadt-Broadway adaptation of "The Pirates of Penzance." That version will be released in movie form before you are very much older, and I, for one, am willing to bet my poetic license that it will be far superior to "The Pirate Movie."

I would urge any G&S admirers to take the \$4 they are wondering if they should blow on "The Pirate Movie" and tuck it in a nice interestbearing account until the Ronstadt "Penzance" comes out. If, on the other hand, it's a glimpse of the

flanks and shanks of Christopher At-

kins that you crave, by all means spend your money now because, just between me and thee, the answer to (3) is going to be ...

(3) Yes, Atkins shows everything he might be expected to show if this film was to retain its PG rating.

(3a) No, he has not learned to act yet. Neither can he sing. He is, however, undenlably gorgeous and his fencing doesn't seem too bad. McNichol gives an appealing, spunky, tomboyish performance.

Since this isn't a very long movie review, and we want to make sure you get your money's worth, here is an anecdote from American history:

When William Penn, who was later to found Pennsylvania, first came to this country, he lived with two widowed aunts in Rhode Island who supported themselves by selling cakes Minneapolis Star and Tribune Fri., Aug. 13, 1982

14B • Fri., Aug. 13, 1982

"The Pirate Movie"

Based on "The Pirates of Pensance" ...
Glibert and Sullivan
Dir. of Photography ... Robin Copping
Music ... Peter Sallivan
Special effects ... R.J. Hohman

Mabel Kristy McNichol Frederick Christopher Atkias Pirate King Ted Hamilton Major General Bill Kerr

Twentieth Century-Fox distributes "The Pirate Movie," a Twentieth Century-Fox film rated PG, new showing at the Terrace, Southdale, Northtown and Shelard Park theaters.

and pies and other pastries. With an extra mouth to feed, they had to raise their prices, but apparently they went too far on certain items because pretty soon all of their customers were upset about the pie rates of Penn's aunts.

Piracy on the Big Screen

NEW YORK — They weren't fooling when they named this "The Pirate Movie," since it's the show-business equivalent of buccaneer tactics that landed this version of "The Pirates of Penzance" into neighborhood theaters several months ahead of the other version, the one based on the Broadway production. The current film is bound to be the lesser of the two even if the second one isn't so hot.

"The Pirate Movie" stars Kristy McNichol and Christopher Atkins in a cut-rate kiddie version of Gilbert and Sullivan, laced with synthetic pop ballads and leavened with infantile dirty jokes. (Most of these have to do with pirates threatening to clip other pirates in the groin while fencing.) The original music is also here, or some of it is. But it's either relegated to the

background while Miss McNichol does some mugging, or it's been fitted out with "now" new lyrics. "I'm older than the Beatles but I'm younger than the Rolling Stones," sings the modern Major General, who also has occasion to mention Malibu.

Atkins starts out in a pirate suit and is eventually back in his "Blue Lagoon" loincloth. But his line readings are no match for his physique; he sounds so much like someone reciting in a school play that his speech barely has a conversational rhythm. Miss McNichol, decked out in a lot of ruffles but still her tomboyish, wisecracking self, is better than anything else here but still not in good form. Ken Annakin, the director of "The Longest Day," makes this a movie full of tacky superimpositions and messy matching shots. When At-

At the Movies

By Janet Maslin
c. NY Times News Service

kins walks dreamily down a country road, he sees Miss McNichol's face superimposed upon the sky, and the same thing happens when he peers into a puddle of water.

in the Pirate Movie," lacking jokes of its own, reaches shame-lessly into other movies for a few. At one point, one of the pirates' swords turns into a laser-sword from "Star Wars," with a voice like Obi-Wan Kenobi's in the background. At another point, the film is visited by a French police inspector in a trenchcoat (Garry McDonald), who does a thoroughly groan-worthy Peter Sellers imitation.

It contains enough childish—dirty jokes to make it a relatively smutty PG movie, as PG movies go.

Sunday Pennsylvanian, Lebanon, Pa., August 15, 1982

'Pirate Movie' Runs Aground Chris And Kristy Shanghaied For Disaster

By MARY LOU KELSEY Entertainment Critic

Wanna feel real old? Get to "The Pirate Movie," about 10 minutes early and stare at the crowds. Just one quick glance at the group waiting to cheer on Cheech and Chong in Theater One and the one waiting to oggle over Christopher Atkins's body in Theater Two you will feel like you need a walker.

The feeling doesn't leave you after the theater darkens and "The Pirate Movie" has begun. Crowds of teenie boppers are laughing hysterically over the most infantile jokes you have ever heard. The jealousy you felt for those youngsters in the lobby fades. You may need a walker, but their brains need corrective surgery.

"The Pirate Movie" is supposedly an upbeat version of the Gilbert and Sullivan operetta "The Pirates Of Penzance," - a sort of "Beach Blanket Barber of Seville." As a matter of fact one piece of disasterous dialogue uttered by the Pirate King (Ted Hamilton) refers to Frankie and Annette.

The recent rival of "The Pirates of Penzance" has enjoyed great popularity. Rock and television stars have been begging to appear in the stage version. The operetta has been so well received that a straight movie of the Gilbert and Sullivan work is in the can. 20th Century Fox decided to get the jump on the other film and produce a teen version starring none other than the "Blue Lagoon" bod Christopher Atkins and the ever-popular "I'm a grown-up now," Kris- of "The Pirates of Penzance," and she is ty McNichol.

Olivia Newton John and John Travolta move over - you are over-the-hill menopause is setung in. Chris and Kristy are taking over. The two-some are so pubescent that there is more hair on Kristy's face than there is on Chris's.

"The Pirate Movie" begins in modernday California. Scores of well-built teenage girls are craving to get on some sort of amusement park type pirate ship to duel with Chris Atkins. Mabel (Kristy) a dowdy boyish teenager (old image) is one of them.

REVIEW

When the blonde god invites a group of groupies (including maudlin Mabel) along on his sailboat, the girls decided Mabel is a drip. They go without her. Mabel quickly rents a sailboat to follow. A wave knocks her out of the boat and wafts her to shore unconscious.

At this point it would best for the audience to become unconscious because what follows is a complete travesty.

In the old Wizard of Oz style, Mabel's knock on the noggin conjures up a fantastic dream. Let me rephrase that - an abominable dream. Mabel dreams that Chris is Frederic, the apprentice of the Pirate King

the lovely, spirited Mabel.

Being an unsophisticated youngster, her dream is part "Pirates of Penzance," part "Grease" and part "Gidget Goes Hawaiian."

There are songs that vaguely resemble Gilbert and Sullivan, although they have satirized them to the point that the two satirists would cringe (in the Major General's song he sings, "I'm older than the Beatles, but younger than the Rolling Stones"). The new songwriters have opted to put in a lot of teenage obscenity — the kind that would make Scott Baio blush. And then they add new songs that would make the film songwriters of "Grease" blush.

The result is a total mishmash. I would compare "The Pirate Movie," to "The Muppet Movie," but the humor in the latter is far more sophisticated. I might even say it is "The Pirates of Penzance" gone Monty Python, but I don't want a horde of vengeful British funnymen invanding my house — I don't have enough food, and my husband has no sense of humor. I can't even say that the film was a la Three Stooges, I have too much respect for them. And I like the Monkeys too much to even allude to a comparison.

So let's just call it an embarrassing bore and leave it at that. "The Pirate Movie" is a definite don't see, and if you don't believe me just look at all those teenagers queueing up to see it.

'Pirate Movie' is just a notch above cartoons

By STEVE DOLLAR

How's this for entertainment? Christopher Atkins! Kristy McNichol! Singing and dancing and romancing in a remodeled movie version of the Braodway hit "The Pirates of Penzance"!

Gilbert and Sullivan probably are rolling over in their graves.

"The Pirate Movie" is the most ridiculous attempt at a filmed musical since Peter Frampton and the Bee Gees flopped in "Sgt. Pepper's Lonely Hearts Club Band." It's that bad.

Young children will giggle a lot, though.

The silliness of the choreography and ensemble musical numbers is a notch above Saturday morning cartoons, if only because the characters aren't cheaply animated figures. But they act like cartoons just the same.

Atkins is an orphan, raised as a pirate, who comes of age and renounces his heritage. He just wants to marry McNichol and live happily ever after.

But first he must rob the Pirate King, his surrogate daddy, and return some stolen family treasures to Mc-Nichol's father as a kind of reverse dowry.

The pair dreamily eye each other, cuddle and smooch a lot, and occasionally croon a pop song. Those songs sound closer to Barry Manilow than Gilbert and Sullivan, whose long-running musical serves as inspiration for this nonsense.

What's odd, given the decidedly pre-teen audience appeal of "The Pirate Movie," is the constant use of dumb double-entendres that even Johnny Carson would avoid.

The only real pirates in "The Pirate Movie" are its producers, the ones raking in a larcenous box-office take. Steer clear of this one.

"The Pirate Movie" — Varsity 3 Theatres, 1833 W. Tennessee St., daily at 3:30, 5:30, 7:30 and 9:30 p.m. Rated PG: profanity.

'Pirate' drifts along like a ship of fools

The Pirate Movie, directed by Ken Annakin, screenplay by Trevor Farrant, starring Kristy McNichol and Christopher Atkins. Rated PG. Some profanity. See theater timeclock (9-B) for showtimes, locations

By TOM SABULIS

St. Petersburg Times Critic

The 1982 movie season officially enters the summer doldrums with the release of *The Pirate Movie*, a waterlogged musical comedy that doesn't know what it wants to be. It's neither tuneful nor funny, you can be sure.

At its best, this film, which stars television entertainer Kristy McNichol and Christopher Atkins (The Blue Lagoon), sparks with the kind of spoofy comedy that made Airplane such a hit two summers ago. Based on Gilbert & Sullivan's The Pirates of Penzance, it sometimes aspires

FILM

opinion

to a contemporary lampoon of the swashbuckling genre. As soon as the cutlasses and comedy begin to fly, however, Atkins or McNichol invariably attempts one of the movie's original songs and everything breaks down.

IF THE TWO stars were not so intent on establishing themselves as singers, The Pirate Movie might have had a chance. In a few scenes, director Ken Annakin achieves the sort of loony, what-can-we-lose irreverence that can turn low-budget ambitions into sleeper hits. However, this movie sinks before it learns to swim.

Its variation on Penzance includes plot.



It's love at first sight for pirate apprentice Christopher Atkins and Kristy McNichol in The Pirate Movie.

Twentieth Century-Fox

theme and even similarly named characters, Mabel (McNichol) and Frederic (Atkins). The Pirate Movie also has a few of the original G&S compositions, some of which have been inserted with new lyrics — cause for mutiny if ever there was one.

The story is told in a dream sequence. Mabel, the ugly duckling in her teen-age crowd, falls asleep on a beach and imagines herself the heroine of a buccaneer film, the object of young Frederic's romance. The Penzance plot is immediately introduced: Frederic, a pirate apprentice since childhood, has just turned 21. His pirate king (Ted Hamilton) and cohorts gather to honor him as a full-fledged member of their band. Instead, Frederic, a duty-bound young man, rejects them. He boldly declares that he has fulfilled his period of servitude, and now plans to devote himself to the band's extermination. Exiled from the pirate galleon, Frederic meets Mabel and her sisters on an island beach. The two fall helplessly in love and begin scheming to restore Frederic's lost honor.

The Pirate Movie is a haphazard mess. It dips in and out of the classic operetta at a reckless pace, leaving one to figure that the producer wanted only to capitalize on the astounding stage success of Joseph Papp's Broadway production of Penzance. (The Pirates of Penzance movie is scheduled for Christmas release.)

THE ACTORS TRY vainly to salvage the proceedings. McNichol gets a few laughs with her tartish tongue and sardonic asides. The pirates are humorously portrayed as a group of bisexual buccaneers; the pirate king smacks more of Tinkerbell than Captain Hook. And the entire script is flavored with the liberated sexuality of modern times. At one point, Mabel tells the pirate king, "You'll get a dozen lashes for this!" The king's reply is "Promise?"

Parents should be warned that The Pirate Movie is loaded with sexual innuendoes, particularly phallic humor.



stand it better. My plan was to slowly get settled and wait for something really good to come along.

'TEEN: After turning down a number of scripts, last summer you finally agreed to do both The Pirate Movie and a movie for television. Why were you attracted to these two projects?

CHRIS: The TV movie was "Child Bride Of Short Creek" with Diane Lane (which aired last May), It was an interesting project because it was so far removed from The Blue Lagoon. The story was unique, the acting was hard and it gave me a chance to work in television. It was a real challenge for me. As for The Pirate Movie, it just looked like a lot of fun. It was wild and funky and had action, adventure and romance, it looked like a film I'd want to see.

TEEN: Even after you'd finished The Blue Lagoon, you weren't sure if you'd stick to acting as a career or go back to your original plan of getting into sports medicine. Are you still uncertain of your future?

CHRIS: Yes. The Pirate Movie will determine what will happen to me in this business-whether it's really what I want to do. It depends on whether people want to see me on screen and whether I can successfully entertain them. The career I choose has to involve doing something for other people and being succossful in their eyes.

That's the reason I wanted to go into sports medicine. The pbject is to take an injured athlete

TEEN: The Blue Lagoon was a huge success for you, yet you waited two years before doing your second film, The Pirate Movie, Why?

CHRIS: The Blue Lagoon was such a phenomenon, it was sort of scary. I just didn't feel ready to jump into anything right away. Hollywood was still a big question mark to me. I had no idea

what it would be like or what was going to happen to me. I just wanted to take my time and ease into it all very slowly. There was a lot of travel involved in promoting Blue Lagoon, which I wanted to take advantage of and really enjoy, I also needed time to get to know more people in the film business and to under-



and rehabilitate him. If I could help an athlete play his sport again and be as strong or stronger than before, then in his eyes I'm successful.

If I do a film and am able to make the audience react to me—bring laughter, tears, just sit an emotion—that's success too. If I'm going to continue in this business, I want to be confident that I'll be successful in that way.

'TEEN: Both you and Kristy McNichol sang in The Pirate Movie, Had you ever performed as a singer before?

CHRIS: No! The same thing happened when I started acting. They grabbed me out of sailing class, threw me on an Island and said, "Act, kid!" This time, they gave me a few vocal lessons, then threw me into the recording studio and said, "Sing, kid!" It vaily was a lot of fun and I think the muslo is really great. Kristy has a wonderful singing voice.

'TEEN: Do you have any future plans in the area of music?

CHRIS: Well, I'd love to be a rock 'n' roll star! But really, I've been more involved in writing music than singing. I bought a synthesizer not too long ago. There's no limit to the kinds of music you can create with it and i can sit

and play it for hours. I don't know the proper way to play it and I really don't know how to write music, but I love eseing what I can create simply by experimenting. To me, music is a whole new area waiting to be explored. Lyrics and music just seem to come to me. For example, I'll wake up with a particular song in my head and i have to go down and work it outon the synthesizer. Sometimes a tune will pop into my head when I'm out running.

'TEEN: Can you tell us about any of the songs that you've written?

CHRIS: There's one song that I wrote right after I broke up with a girlfriend of mine awhile ago. Things like that always get me going. When I get depressed over something, music is a good way to let out all the built-up emotion. So anyway, I wrote this song called "Do You Remember The Days." When I wrote it, it seemed that all the lyrics just fell into place at once. When I have time. I still have some more work to do on the music, though. TEEN: You were still living with your family in Rye, N.Y., when you did Blue Lagoon. When did you move to Los Angeles? CHRIS: I moved about two years

ago, when I turned 19.1 was a little apprehensive about it, only because I'm so close to my lamily and it meant being separated from them. But i felt it was "my time" to go and try to make it on my own. The only problem is, I've had my house in L.A. for two years now, but actually I've been there for maybe six months at the most. It seems like I'm always traveling.

'TEEN: You've traveled all over the world for Blue Lagoon promotions and spent several months in Australia filming The Pirate Movie. Which trips have you enjoyed the most?

CHRIS: Japan, was really interesting. I felt like I was in the middle of a billion tourists until I remembered that I was the tourist with my camera slung around my neck! Australia, though, was my favorite place to visit. I didn't just like it there—I loved it. The Australian kids my age weren't much different from me. But it seemed that Australians, in general, were friendlier than Americans. And the country itself was incredibly beautiful.

But of all the traveling I've done, one trip really stands out. When I finished Blue Lagoon, Columbia Pictures gave me a oneweek vacation to go diving at the Great Barrier Reef off the coast of Australia, I finally out a chance to go shark diving, which I've always wanted to do. I went diving with Ron and Valerie Taylor, two Australian underwater filming specialists who did the photography for films like Jaws. I got a chance to see and photograph sharks, sea snakes and moray eels. They don't perceive humans as dangerous so they're very friendly and awim right near you. The colors underwater are beautiful and it's all so fascinating. The pictures I took are really awesome. My next project is to go diving to see great white sharks. That's more dangerous so you have to dive in an underwater cage.

'TEEN: You've often said that you enjoy most outdoor sports and that sailing is one of your favorites. Do you still find time for that?

CHRIS: Lately, I haven't had as much time to participate in sports as I'd like to. But I'm hoping to work for about two more years and then take a break to sail around the world. I have several friends who'd like to do that too.so we'll probably go together. I'd hate to rush a trip like that so I imagine it would take about a year.

'Pirate Movie' is piracy on the high screen

("The Pirate Movie," rated PG, is showing at Coronado 4, 6401 Uptown Blvd. N.E., and M Plaza 3, San Mateo and Montgomery boulevards N.E.)

By BARBARA KERR PAGE
Tribune Staff Writer

Rename "The Pirate Movie" as "Beach Party Buccaneer" and you have a better chance of knowing what to expect — and not to expect — from this silly pop musical.

The Australian film, released through 20th Century

review

Fox, was rushed into production to beat out the moreheralded "Pirates of Penzance," based on the longrunning Broadway revival.

BUT IF the second movie has the least semblance of the original Gilbert and Sullivan operetta, it has nothing to fear about being No. 2. "The Pirate Movie" is no more the witty Victorian mockery its progenitor is than, say, "Blue Lagoon" is a retelling of Genesis.

It is, by the way, "Blue Lagoon" heartthrob Christopher Atkins who stars as Frederic, the pirate apprentice who hails himself as the master of the "cut and thrust, lunge and parry, the in and out."

He is, though, as klutzy as his mentor, the Pirate King (Ted Hamilton). In their athletic but unending due is they never manage to hit home—with each other or the audience.

Far more entertaining are the scenes with Mabel (teen star Kristy McNichol), the young lass who has literally dreamed up the South Seas escapade.



Christopher Atkins and Kristy McNichol In Australia's 'The Pirate Movie'

THE PIRATE KING wants her family treasures and her virtue. Frederic would settle for just her virtue — once he figures out what you do after a few sweet kisses by the seashore.

The crafty Mabel is much more sure of herself and much more willing to deflower the bower of a stuffy homelife filled with a score of unmarried sisters and a tipsy dad (Bill Kerr).

But Mabel needs Frederic's help, and Frederic, alas, cannot choose between love and honor. And so, yawn, there are more duels until it's time for a happy ending.

Most of the film's score is soft rock originals, with lyrics about "pumping and blowing" (for an underwater exploration scene) and about "love moving inside of me like the moon moves the tide."

MCNICHOL SINGS well, Atkins less so, but the constant imprint of their serious, crooning faces over the sea and the sky keeps the audience chuckling instead of listening.

The real regret, though, comes with those instances where the original Gilbert and Sullivan music is used. How vibrant, how sardonic, how tasteful it seems — and how lost in this film.

Certainly W.S. Gilbert, cranky prude that he was, would have never written lines that had the heroine fishing a saber — and innuendo — at the villain's codpiece. And the musical duo would have turned a deaf ear to a modern major general who proclaims, "I'm

older than the Beatles but younger than the Rolling Stones."

Not everything — or everyone — walks the plank in the movie, though. Hamilton, Kerr, Maggie Kirkpatrick as the ship's dolly and Garry McDonald as an ersatz Inspector Clouseau are all Australian actors, and fine ones they are.

IF YOU'RE a McNichol fan you'll like her punk clothes and saucy manner. And Atkins fan or not, it's nice to see the "Blue Lagoon" loincloth revived for lustier pleasures.

Director Ken Annakin ("Swiss Family Robinson," "Those Magnificent Men in their Flying Machines") is not without his moments, too. He mixes color well, and he seems to keep his cast merry.

Still, at \$9 million, this is the most expensive Australian film to date. It seems a shame that a country that has yielded "My Brilliant Career." "Breaker Morant"

and "Gallipoli" in recent years would have succumbed to shlock. It is, in Gilbert's words, turning piracy into burglary. By Richard Freedman
Newhouse News Service

Gilbert and Sullivan probably will survive "The Pirate Movie," a gross, witless travesty of their "Pirates of Penzance." Audiences may not.

Attempting to make this summer's big petting movie along the lines of "The Blue Lagoon" — the characters even drink ghastly "Blue Lagoon" cocktails — director Ken Annakin has cast the film's teenybopper heart-throb Christopher Atkins as Frederic, the reluctant apprentice pirate.

But, instead of learning about the birds and the bees while skinny-dipping with Brook Shields, this time he is co-starred with Kristy McNichol ("Only When I Laugh") as Mabel, the most-precocious daughter of Major General Stanley (Bill Kerr).

Mabel starts out as a shy, bespectacled modern maiden suddenly smitten with Frederic, who's an actor in a pirate pageant playing in her home town.

Her sexier girlfriends steal Frederic away from her, however, so she pursues him in a boat, nearly drowning in the attempt.

In a coma much like the audience's, she dreams the rest of "The Pirate Movie" as a Victorian girl with a modern foul mouth (one of the film's more depressing features is its constant use of double entendres, meaningless to the very young, embarassing to those over the age of 13).

Another depressing thing is the way some of the Gilbert and Sullivan songs are used — with appalling modern lyrics

 interspersed with pop treacle warbled by McNichol and Atkins.

In a doomed attempt to salvage this misbegotten enterprise, there's also an animated underwater sequence featuring the cutest fish since Disney's heyday, and coy references are made throughout to such box-office hits as "Star Wars," "Raiders of The Lost Ark" and the Inspector Clouseau movies, with Garry McDonald doing an inept imitation of Peter Sellers as the bumbling French detective.

Since much of the humor in the Gilbert and Sullivan operettas stems from an inspired use of anachronisms (the whole idea of buccaneers invading the placid seaside resort of Penzance is hilarious), the anachronisms of "The Pirate Movie" shouldn't be as offensive as they are.

One reason they don't work, though, is that the Victorian Mabel dreamed up by her modern counterpart is even more contemporary than she is, so the whole satiric point is lost.

Filmed in Australia with a largely native cast, "The Pirate Movie" also misuses the talents of Ted Hamilton as the Pirate King (since he can't sing, he does a wretched imitation of Rex Harrison's parlando in "My Fair Lady"), and Maggie Kirkpatrick as Frederic's homely but lascivious governess Ruth (since she's really quite pretty, there's another comic point lost).

So "The Pirate Movie" manages to be silly without ever managing to be funny, either as an updating of "The Pirates of Penzance" or as a spoof of that longforgotten genre, the swashbuckler picture.



Christopher Atkins and Kristy McNichol star in the musical film, "The Pirate Movie," showing at Northpark Cinemas.

Another pirate view—

By Lloyd Sachs Field News Service

Rans of teenage heartthrob Christopher Atkins will be glad to hear that he's back in his "Blue Lagoon" loin cloth in "The Pirate Movie."

And fans of Kristy McNichol, who have been praying to their movie magazines that her appeal won't fade as womanhood claims her, will be pleased by her plucky performance as Atkins' crushee, which suggests good days ahead.

Fans of Gilbert & Sullivan, on the other hand, upon whose operetta, "The Pirates of Penzance," this movie is based (the prestige adaptation, based on the current Broadway production, will soon follow) will be less pleased.

Breathy, newly written pop songs have merged with good old G&S; swaggering lustiness has been replaced by smutty modernness; tongue-in-cheek has moved to lower quarters.

The producers of "The Pirate Movie," of course, could care less about being even distantly faithful to Gilbert and Sullivan — names that don't exactly occupy hallowed positions in the collective consciousness of the teen crowd they're going after. More likely "Atkins is back and McNichol's got him" is what they had in mind.

Exactly what Ken Annakin, the journeyman British director, had in mind, I'm not sure even he knew. Built around the bare outlines of a story that has McNichol's ostensibly mousy modern teenager dreaming of romance with Atkins' eternally shirtless stud (he's a tour guide on an antiquated pirate ship in "real" life, and a young swashbuckler in dreamland), the film is a convention of

styles with membership cards to entirely different movies.

Like a pirate, Annakin plunders anything he can get his mind on: Richard Lester's Beatles movies, "Grease," Monty Python, his own "Those Magnificent Men in their Flying Machines," toothpaste commercials, and Australia, which had the misguided decency to let him shoot the entire works there.

All of which would be less objectionable if the movie had a few decent laughs and if the production numbers — which have the effect of being shot and dubbed from a mile away — had a little life in them. But "The Pirate Movie," which seems to be about impotence more than anything else — more ineffectual buccaneers you've not seen — dedicates itself to living up to that theme.

Loud silences punctuate the proceedings, the result of some truly bad timing that is not helped by carting out a terrible Inspector Clouseau impersonator, or a botched parody of the biggest crowd-pleasing moment in "Raiders of the Lost Ark," or an even worse "Star Wars" gag.

What are they doing in a pirate movie? It's only a dream, remember? Anything goes.

But even if you buy that as the movie's guiding sensibility, it can't excuse the coy awfulness of the dialog ("A terrible disclosure has just been made," announces Atkins. "Then zip it up," cracks McNichol). Or the dull narcissism of executive producer Ted Hamilton as the Pirate King.

Brooke Shields may not deserve better company, but Kristy McNichol does.

Movie review THE ARGUS, Rock Island, Ill., Sunday, September 18, 1982

Teen stars zapped, pirated

By Charles Oestreich Argus film critic

Most of the time in the past when an actor made a degree of national recognition, he, or his agent, started worrying about his "game plan."

What overall strategy should be pursue to "build" a career?

How could be not only get better and better properties, but also become more and more "bankable" to

the ledger artists whose reviews are written in red and black ink?

In simple terms, the game plan usually broke down to the golden rule of movie actor upward mobility: "Let every project have more 'class' than the last."

Se, it comes as a mild shock to find four blooming young stars who have all stumbled, possibly fallen, in two end-of-summer films that are as commercially reprehensible as they are artistically vapid. Both not only lack class, but are cheaply made exploitation films that hide a soap operaromanticism under a gloss of sniggering, teen-age sex.

Unless they have hit onto some new mid-80s game plan, the four young stars better start doing some soul searching, or at least some

new agent searching.

The films and the stars are: "Pirate Movie" with Kristy McNichol and Christopher Akins, and "Zapped" with Scott Baio and Willie Ames.

"Pirate Movie," not the worst of the two films, is the most disappointing because of its potential. Before production it had three things going for it that gave it promise: Gilbert, Sullivan, and McNichol.

Gilbert and Sullivan, of course, were the turn-of-the-century pair who gifted the world with such light operatic gems as "Mikada," "H.M.S. Pinafore" and the newly revived on Broadway, "Pirates of Penzance." Kristy McNichol is the gifted young actress whose ingenuous charm and perky face have sparked a TV series and a series of films, including last year's "Only When I Lauch."

So the prespect of an updated, rock version of "Penzance" with the very watchable Miss McNichol was not to be taken lightly. It's too bad the producers didn't also agree. They trashed the film with cheap-shot production values, an emphasis upon blue innuendo in the script, and a director who could do nothing else with Christopher Atkins except bare his chest.

The film is an Australian disgrace. It shouldn't even be associated with Gilbert and Sullivan. It even has the audacity to parody some of Gilbert and Sullivan's songs, filling their laughing lyrics with completely out of place resque rowdiness.

And cheap! The film tries to get by with one permanently moored ship from a sailing ship exhibit on the Australian seashore. Not even the best editor in the continent could patch together static shots of one drydocked ship and try to palm it off as a series of ships at sea. And to try to suggest that the one ship is a series of ships battling each other, surely is grounds for some down under keelhauling.

A for teen heartthrob Christopher Atkins, what's going to happen to him when hair starts popping out of his smooth, adolescent chest? He was just acceptable in "Blue Lagoon" because Brooke Shields didn't let him say too much. Here he has to open his mouth and the result is just atrocious. He even has to sing a few songs.

Needless to say, I was hoping for an Australian great white shark to appear mercifully on the scene.

The second teen-age exploitation film, "Zapped," is a home-grown piece of American schlock. Its plot is very primitive. In sort of a combined "Immoral Mr. Teas" and "Son of Flubber," a high school "brain" gets zapped by some accidentally mixed together chemicals that gift him with telekinesis, meaning he can move things with just his will power.

And what he moves (or removes) most are girls' clothes. Actually the film is very tame in the soft-porn department, except for a quickly edited finale that does with nudity what "Carrie" did with pig blood.

What really stands out in the film are its negative features: its abysmal writing, slow-as-a-schoolboy-to-school pace, complete disregard for the realities of high school life, crass resort to stereotyping, overemphasis on smug innuendo and atrocious misuse of its two teen stars.

There's a chance that Scott Baio can survive this film — he might replace the aging Robby Benson in the cute-as-a-puppy-dog department — but there's little hope for Willie Ames.

All four of these young people have talent, but in these two films they were gravely misled. Their agents and directors should be both zapped and made to walk the plank.

Monday, August 9, 1982

'Pirate' afflicted by terminal cuteness

THE PIRATE MOVIE

A 20th Century-Fox release produced by David Joseph, directed by Ken Annakin from a screenplay by Trevor Farrant based on *The Pirates of Penzance* by Gilbert and Sullivan. Cinematography by Robin Copping. Cast: Kristy McNichol, Christopher Atkins. Rated PG.

By Michael Maza Republic Staff

The Pirate Movie is a lot like someone else's precocious child. The cuter it gets, the harder it is for grown-ups to take.

Although based — very loosely — on Gilbert and Sullivan's *The Pirates of Penzance*, the movie's hyperfrivolous action and preadolescently hip humor is aimed directly at children. So *The Pirate Movie* is cute from scuppers to bilge.

Christopher Atkins is limberly cute as Frederic, the acrobatic orphan raised by pirates.

Kristy McNichol is spiritedly cute as Mabel, youngest of an umarried horde of daughters sired by a landlubbing major general whose wealth is the pirates' favorite plunder.

What brings them together, of course, is love at first sight. When Atkins (The Blue Lagoon) and Ms. McNichol (Only When I Laugh) kiss, it's with the unpracticed intensity of blind, bottom-feeding fish that have blundered into a kelp bank. And that's cute, too.

As Atkins struggles to choose between Ms. McNichol and duty, *The Pirate Movie* unveils gimmicks galore, including a cartoon sequence, some amusing sendups of sword-fight movie conventions, and a nod to a more recent way of handling screen bad guys. All cute.

That four-letter word beginning with "c" also describes the movie's favorite joke—butting Atkins' anachronistic lines ("It was cutthroats such as you who slaughtered my family") to the crew's use of another four-letter word, this one a very modern-sounding vulgarism.



Christopher Atkins and Kristy McNichol find love at first sight in The Pirate Movie.

Where does the cuteness end? At the music.

Tunes written by Terry Britten, Kit Hain, Sue Shifrin and Brian Robertson represent pop music at its mushiest — the kind of stuff this year's 11-year-old will adore but purge from the record collection in just another year or two. None of these songs advances the story; indeed, Ms. McNichol and Atkins often seem to be dawdling as they mouth lyrics about how "nothing's gonna stop us if we just believe in love."

Some of the ersatz Gilbert and Sullivan choral numbers are funny. Others are merely

pubescently clever, like the lines the Pirate King (Ted Hamilton) sings.

While none of the G&S takeoffs are reverent, they lack the lowbrow brutality of early cartoon attacks on opera. Moviegoers who find lack of reverence offense enough are advised to wait for the real *Pirates of Penzance* movie, due out in February.

Obviously, director Ken Annakin and the rest of the people who made *The Pirate Movie* never took it, or its heritage, a bit seriously.

While that keeps the picture from becoming overly offensive, it also makes it easy to dismiss. If they didn't take it seriously, why should we?

Poles continue pro-Solidarity demonstrations

WARSAW, Poland - More than 800 Warsaw residents massed Wednesday in Victory Square to sing hymns and proclaim their support for the independent union Solidarity in a continuing show of defiance of the martial-law regime.

Pólice maintained close surveillance of the people who stopped at the floral cross in the capital's Victory Square. At one point, police seized three youths and led them away.

The cross and an adjacent floral "V" symbol have been swept away regularly by authorities before dawn, only to be replaced during the day by middleaged and elderly women.

Photographs of interned Solidarity leader Lech Walesa were placed amid the flowers.

The official news agency, PAP, reported, meanwhile, that "extreme Solidarity activists" organized a small protest in the Baltic port of Szczecin. "Part

of the work force" at the city's principal shipyards left their jobs, PAP said, to join in a flower-placing ceremony at a plaque outside the main gates.

There were no incidents, the agency said, adding, "The organizers . . . will be punished."

Warsaw television reported Wednesday night that 22 people were arrested in the Polish capital Monday when riot police trained water cannons on a crowd of demonstrators who refused to disperse.

But the latest underground Solidarity bulletin, Glos Mazowsza, which circulates in the Warsaw region, said 38 people were fined and one person was sentenced to three months in prison.

PAP also reported that two Solidarity members released from martial-law interment centers in June were arrested Monday in the western Polish town of Gorzow Wielkopolski for attempting "to provoke street disturbances.'

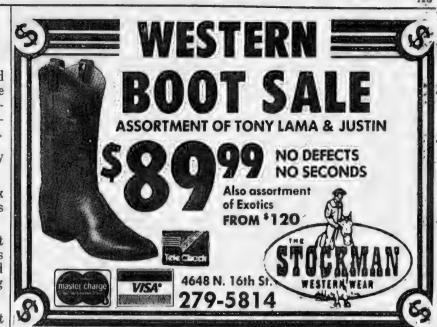
In Warsaw, meanwhile, petitions were circulated suggesting that a planned monument to the late Roman Catholic primate, Cardinal Stefan Wyszynski, be placed in the middle of Victory Square not at a small church nearby, as authorities propose.

The petitioning was not interrupted immediately by authorities.

Riot police in Warsaw have been ordered to break up crowds of demonstrating Solidarity supporters three times since Friday.

Youthful demonstrators taunted a government official leaving a diplomatic reception at Warsaw's best hotel Tuesday evening. Then, riot police moved in, according to one witness, clubbing fleeing demonstrators

The target of the shouted abuse was government spokesman Jerzy Urban.



International ~

Seychelles troops crush 2-day revolt by army dissidents

United Press International

VICTORIA, Seychelles - Loyal Seychelles soldiers backed by Tanzanian troops quashed a two-day rebellion of army dissidents Wednesday, freeing hostages and recapturing vital installations without

A communique issued by the Sevchelles Defense Force and broadcast over Radio Seychelles said the mutiny had been "crushed" and appealed to residents of the Indian Ocean island group to

The dissidents had demanded the firing of senior army officers on grounds the officers were treating them "like pigs." The rebels were mostly enlistees and junior officers.

The rebellion ended without gunfire during its final four hours, although the rebels had repulsed an earlier assault on Radio Seychelles, which they had occupied. The station was the last rebel stronghold captured by troops loyal to Socialist President

It was the third attempt against Rene's government. A coup plot was foiled in 1978, and in November 1981, a South African-supported mercenary force led by Col. "Mad Mike" Hoare was

The Defense Force said all of the hostages held at the radio station were freed unharmed. The rebels claimed to have 239 hostages, all Seychelles citizens, but diplomats on the island said the figure was probably closer to 20.

The rebels threatened to "blow up" not only the Seychelles hostages but six of the mercenaries imprisoned on the island nation.

The communique announcing the end of the rebellion made no mention of casualties, but diplomats said both sides had sustained some in the initial fighting, which broke out early Tuesday.

Shortly before the rebels surrendered at the radio station and relinquished their hostages, they accused the Tanzanians of indiscriminately killing civilians and of terrorizing the population.

There are about 175 Tanzanian troops on the Seychelles, sent there by Socialist President Julius Nyerere to bolster Rene's government. The Seychelles army consists of 650 to 800 men, and there are about 450 men and women in the police force.

The communique extended the 24-hour curfew imposed when the rebels took over.

Irish chief's handling of resignation faulted

United Press International

DUBLIN, Ireland — Opposition leader Garrett Fitzgerald said Wednesday that Premier Charles Haughey "grossly mishandled" events leading to the resignation of former Attorney General Patrick Connolly, who claims he unwittingly harbored a double-murder suspect.

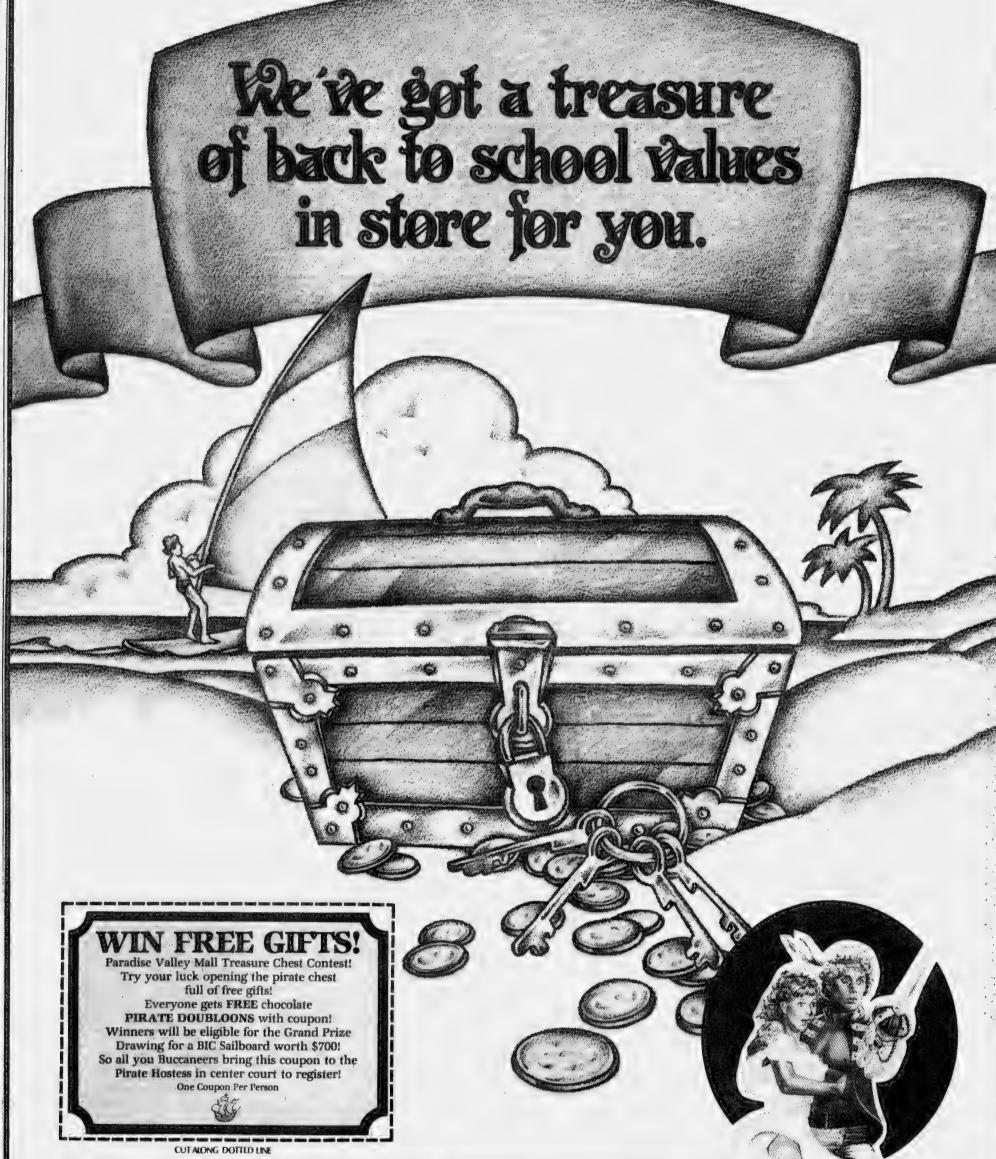
Fitzgerald, a former premier whose Fine Gael-led coalition lost office in March, cut short a vacation in France to lend his voice to the chorus of criticism of Haughey's actions in the Connolly case.

Connolly, 55, a bachelor and lifelong friend of Haughey, formally resigned his office Wednesday. Shortly after Connolly was questioned by police Friday about his involvement with Malcolm MacArthur, a murder suspect who was staying at his apartment, he left on vacation for New York.

Haughey and Connolly talked by telephone a short time later, but Haughey did not order his attorney general back to Ireland until Sunday.



Sale ends August 21. Installation extra



SWASHBUCKLING PIRATE DAYS AT PARADISE VALLEY MALL

Wednesday Aug. 18th - Sunday Aug. 22nd

*TREASURE CHEST CONTEST:

Wednesday-Sunday Try your luck, Matey! Open the Treasure Chest to win free

gifts. Grand Prize: BIC Sailboard \$700 Value.

*PIRATE'S BOOTY CONTEST:

Wednesday-Sunday Win free movie passes by guessing the correct size of the "Pirate's Boot" at participating shoe stores. Grand Prize: Back-to-School shoe wardrobe valued at over \$200.

*ENTERTAINMENT:

Thursday 7 PM this Thursday...don't miss a medley of pirate melodies and a daring buccaneer fencing exhibition.

*A TREASURE OF INFORMATION:

Friday-Sunday

"Get-Involved-Workshops" for parents & teens. Topics:

Handling Peer Pressure, Isn't School A Drag?,

Communications Between Teens & Parents, Nutrition & Health For Teens...

and more.

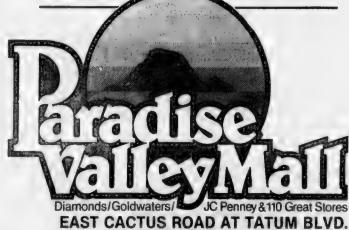
No Purchase Necessary, Paradise Valley Mall Employees & Their Families Not Eligible To Win.



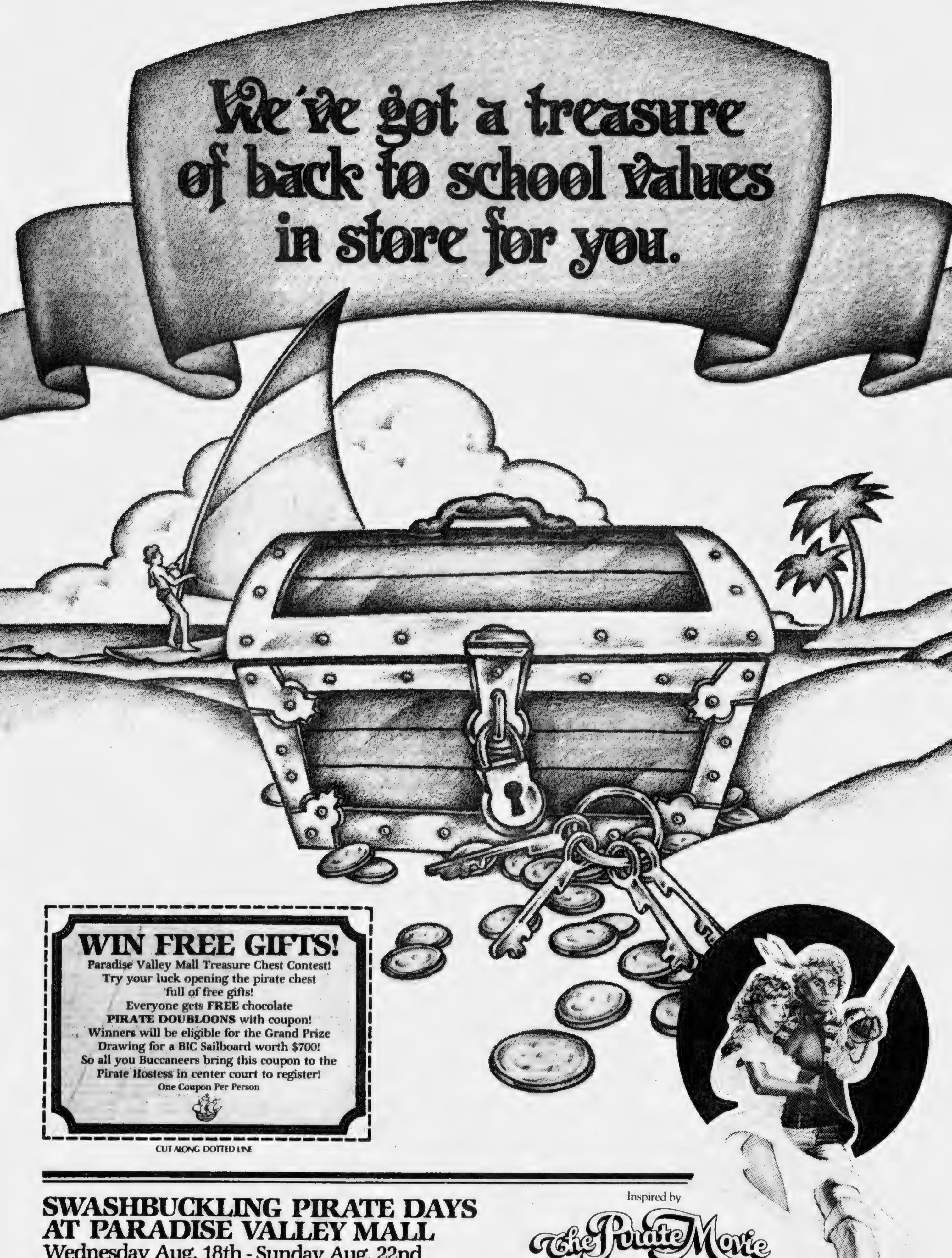
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No Purchase Necessary, Paradise Valley Mall Employees & Their Families Not Eligible To Win. By Scott Cain

Staff Writer

A nutty comedy is always welcome, and "The Pirate Movie" passes any test of nuttiness.

There probably are more jokes per foot of film than in any picture since "A Hard Day's Night." At a guess, 30 percent of the gags fall flat. However, this leaves 70 percent that work. Any comedian would gladly settle for this ratio.

At a screening I attended, the auditorium was full of teenage girls who we're there to see Christopher Atkins. They nearly swooned from ecstasy every time Atkins appeared, but were otherwise bored with the movie. To them, a corny joke is just corny. To me, a corny joke is funny if it is clear that the jokester knows it is corny.

Ken Annakin has been a movie director since 1945 and, of his 47 pictures, my favorite is "Those Magnificent Mon in Their Flying Machines," a zany comed on which "The Pirate Movie" is patterned.



IN COMEDY: Kristy McNichol, Christopher Atkins.

Pirate

FROM 1B

Gilbert and Sullivan purists can relax. The operetta, "The Pirates of Penzance," served only as a springboard for "The Pirate Movie." The original is not besmirched by this virtually unrecognizable variation.

Kristy McNichol plays Mabel, who dreams that she has a romance with an apprentice pirate named Frederic (played by Christopher Atkins.) The Pirate King (Ted Hamilton) ineffectively attempts

to thwart their romance.

Miss McNichol, who usually is stuck with weepy roles, relishes this opportunity to play for laughs. On several occasions, she addresses the audience directly, always with a hilarious comment on the incredible proceedings.

Miss McNichol is lucky in her leading man. Aside from being every adolescent girl's idea of a Greek god come to life, Atkins has a lively personality and flings himself into the action with commendable glee. You wonder if he can have a long career in films because boyish stars tend to fade from view when they are no longer boyish. But, for the nonce, he's a lot of fun. Here is a hale fellow well met.

Ted Hamilton, a popular Australian entertainer, swaggers energetically as the Pirate King. Bill Kerr is "the very model of a modern major general." Garry McDonald steals several scenes as the eccentric police sergeant. "Pirate Movie" has an

enormous number of references to Hollywood pictures. The opening is a tribute to "The Black Swan," the Tyrone Power swash-buckler. There is a "Jaws"

■ The Pirate Movie: Starring Kristy McNichol, Christopher Atkins, Ted Hamilton. Movie guide: Rating, PG. Sex, discussed in bawdy terms: Violence. Nudity. none serious: Language, none: very risque considering the lenient rating. Now showing at Southlake, Perimeter, Akers Mill, Phipps, Shannon.

a wonderful spoof of the "Pink Panther's" dimwitted Inspector Clouseau. The biggest laugh is based on the scene in "Raiders of the Lost Ark" when Indiana Jones encounters a saberwielding enemy.

gag. There is a great "Star

Wars" joke. Later, there is



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A 'Pirate' romp for teenagers

By Jeffrey Landaw

It's no use telling people to forget "The Pi rates of Penzance" and take "The Pirate Movie," the rock travesty that opened Friday at area theaters, on its merits. The only pen ple who can do that are the teenagers for whom it was made, who wouldn't know enough to mind seeing one of the classics of English comic opera turned into a make-one movie.

"The Pirate Movie" plunders Gilbert and Sullivan, not only for most of the plot, but for half a dozen songs, along with some of Mabel and Frederic's recitative. This is spoken rath er than sung, presumably because the two stars, Kristy McNichol and Christopher A kins, make Linda Ronstadt and Rex Smith the rockers who starred in Joseph Pappy

See PIRATES, C4, Col. 5



Kristy McNichol (left) and Christopher Atkins in "The Pirate Movie."

'Pirate' romp for teens

PIRATES, from C1

"Pirates." sound like Sills and Pavarotti.

The trouble is, the Gilbert and Sullivan remnants just remind you how much better the original was. The old songs have been rewritten even when it wasn't necessary, without gaining much in the process.

Britten, Kit Hain, Sue Shifrin and Brian Robertson- well, when the New York City Opera did "Pirates" in 1976, Andrew Porter wrote in The New Yorker that if it had been called a grand opera instead of a comic opera, everyone would have raved over Sullivan's ability to depict character with music. Style, character and emotional range have been narrowed to vanishing point here to please a houseful of randy 16-yearolds.

Ah yes, those 16-year-olds. In the bad old days, style was what people like Astaire and Rogers, Powell and Loy and Gable and Leigh used to get around the Production Code restrictions. Now that we're liberated, we much too long. One of these is a swipe get crotch jokes every five minutes at "Raiders of the Lost Ark," whose and the short word for fertilizer makers, unlike those of "The Pirate whenever things start to dragthere's such a thing as pleasing vulgarity, but this isn't it-and ensure the PG rating.

things both ways, which is what happens when you are playing to people at an age of sexual confusion. The pirates-unlike Gilbert's noble freebooters, who in a parody of the theatrical conventions of his time were too tenderhearted to make piracy payare obsessed with rape. And so are

the girls. But nothing is actually done to anybody except Ruth (Maggie Kirkpatrick), no longer a pirate maid-of-all-work but just a middleaged hanger-on.

The girls are silhouetted in the windowshades as they undress, but when McNichol teases the Pirate King (Ted Hamilton) into taking off his shirt so Frederic can copy a trea-As for the original songs, by Terry sure map tattooed on his back, she struggles successfully to keep her own shirt on. Not that there seems to be all that much under the shirt, but it's the principle of the thing.

> It's not only the ghosts of Gilbert and Sullivan who could sue. Instead of satirizing a romantic tradition of duty and self-sacrifice which no longer exists. "The Pirate Movie" parodies movies like "The Sea Hawk." But because its target audience doesn't appreciate subtlety, the jokes are all carefully spelled out (as Frederic and the Pirate King duel in General Stanley's castle, Ruth reads a picture book on "Great Adventure Movies").

> Even the gags that work are held Movie," knew how to keep their tongues in their cheeks,

"The Pirate Movie" probably should have been released earlier in Trouble is, the movie tries to have the summer: school may start before it makes back its cost. If your adolescent is old enough to drive, you might as well let him go. If he isn't but insists on going, take him to the theater, park and go bunt up a rerun of "Atlantic City."

Stephen Hunter is on vacation.

'Pirate Movie' at Cinema Center

THE PIRATE MOVIE, directed by Ken Annakin; screenplay by Trevor Farrant, based on "The Pirates of Penzance"; director of photography, Robin Copping; choreographer, David Atkins; film editor, Kenneth W. Zemke; costume designer, Aphrodite Kondos; music production by Terry Britten, Roger Savage, Warren Entner, Peter Sullivan and David Joseph; original songs by Terry Britten, Kit Hain, Sue Shifrin, Brian Robertson; produced by David Joseph; released by 20th Century-Fox. At the Cinema Center. Running time: 99 minutes. This film is rated PG.

Mabel	Kristy McNichol
Frederic	Christopher Atkins
	Ted Hamilton
Major General	Bill Kerr
Ruth	Maggie Kirkpatrick
Sergeant-Inspecto	r Garry McDonald
Aphrodite	Linda Nagle
Edith	Kate Ferguson
Kate	.Rhonda Burchmore
	Catherine Lynch
	Chuck McKinney
	Marc Colombani
	John Allansu

By Amy Hill

MANY people would agree that a single evening of TV sitcoms can saturate the average viewer with enough un-funny and unoriginal schlock to last a lifetime.

That's why it isn't necessary to drive to your local theater — let alone pay several dollars — to see movies like "The Pirate Movie," now playing at the Pittsfield Cinema Center.

"The Pirate Movie" is supposed to be a spoof of Gilbert and Sullivan's "The Pirates of Penzance," which has been enjoying a long and popular run on Broadway, as well as some of the island paradise movies that have become the latest fixation of puppy-love film producers.

But the curious thing about "The Pirate Movie" is that it rarely steps beyond merely imitating what it attempts to parody, so that it is simply not a spoof at all. When it tries to make fun of corniness, it is corny; when it tries to poke fun of zany battle scenes, it is zany; and so on.

And when occasionally it does not simply copy, it mocks in adolescent ways.

Parody is effective when subtle and sensitive to what is laughable; the humor in "The Pirate Movie" is crude and unsophisticated.

Directed in an alarmingly disorganized manner by Ken Annakin, "The Pirate Movie" has two teenage heart-throbs for stars, which means it has redeeming qualities if you're a junior high school student.

Unforgivably wasted is the charming Kristy McNichol, who plays Mabel, the heroine. Miss McNichol tries desperately to make the best of a pitiful script, but there is possibly nothing more sobering than watching a talented young actress trying too hard for laughs.

The sex object of the film is Christopher Atkins, who plays Frederic, the young pirate who must decide between duty to his fellow pirates and their corrupt way of life and his puppy-lust for Mabel. Atkins needs to take time off from working on his tan and sign up for some acting lessons.

The love scenes between the two include slow-motion shots of the dreamy pair running on the beach, and other moments too embarrassing to write about.

Also tossed in the movie as part of the spoof are shades of "Star Wars," "Grease," "Pink Panther," and "Raiders" characters. If this sounds intriguing, it's not; it is used infrequently and awkwardly.

The action takes place in Mabel's dreams, and both the dream and "reality" have unbearably sticky-sweet endings.

Nearly all of the "Pirates of Penzance" tunes are here, but Gilbert and Sullivan fans beware: The lyrics have been tampered with to "spice" things up. There are also dubbed solos of the bubblegum variety by Miss McNichol and Atkins which seem sure to hit the AM radio charts.

"The Pirate Movie" should get the juvenile movie of the year award, if there were such a thing. Life is too short to see movies like this.

The movie is rated PG for a bit of naughty language and some sex, which is basically talk, not action.

Monroe memento

HOLLYWOOD (UPI) —
Twentieth Century-Fox and Royal
Orleans announced they will soon
market a hand-painted porcelain
bisque figurine of the late Marilyn
Monroe in her famous skirt blowing
scene from "The Seven Year Itch."

A spokesman for the studio's licensing corporation said that in addition to the 9-inch figurine, there will be a matching 10-inch plate in a limited edition, each serially numbered.

Atkins hasn't been seduced by Cinemaland

By MARILYN BECK Chicago Tribune Co.

HOLLYWOOD - "Hollywood is a very weird place for a kid from Rye, N.Y.," says 21-year-

old Christopher Atkins.

It's a simple statement which not only sums up his attitude toward an industry that has taken him to its heart — it pinpoints the depth of his perception.

It seems a bit amazing that Atkins has not been sucked in by Cinemaland seduction in the three years since he was plucked from a field of 4,000 unknowns to make his acting debut beside Brooke Shields in "Blue Lagoon."

But one gets a sense of how he's kept his feet on the ground when he talks about his pre-stardom

priorities.

"I never wanted to be in the business," says Atkins, who co-stars with Kristy McNichol in the 20th Century Fox production, "The Pirate Movie," which debuts Aug. 6. "I wanted to go to college. I wanted to be a professional baseball player."

And after a knee injury — and four operations during his high school years — shattered his dream of sports stardom, he decided, "I wanted to be an orthopedic surgeon who specializes in

sports injuries.'

He didn't realize it at the time, but that dream got sidetracked when he was teaching sailing one summer and the mother of one of his students suggested sending in his photos to a friend who owned a modeling agency.

"I thought it was crazy. But someone said it could be a great way to put money aside for college. So I let her do it and ... "

Within a week he had two modeling assignments. Within six months he was taking part in an open audition for "Blue Lagoon."

"I never expected to get the part," he grins. "I was making plans to go to college ... And when I started getting called back for additional 'Blue Lagoon' readings I was real nervous, let me tell you. It was like the gag had gone too far."

And downright nerve-racking, he adds, when he was informed a few days after his final test that he had been chosen to be Brooke Shields' love in the movie that would become the blockbuster of the summer of 1980.

"I told them 'no," I didn't want the part, couldn't accept the part because I couldn't act. But they said they knew best. And I figured it might be an interesting experience."

After the film's production schedule was pushed back into the school year, Atkins applied for a year's deferment from college and ... "Well, here it is three years later and my friends are getting ready to graduate."

That fact bothered him, he says "until I discussed it recently with a friend.

"I'd had some neat experiences for three years, had met some neat people. But it had been really hard to deal with many of the egos in this business, and the people who keep stroking you and telling you how much money you'll make, how big a star you'll be — without just letting it happen.

"And when I told all that to my friend, he reminded me that he and the rest of the crowd would be coping with professional pressures next year, too. And that made me realize that Holly-

wood has helped me grow up a lot. I've learned a lot about business and responsibility."

He has also gotten the chance to further define his priorities — by studying the attitudes and actions of the Hallowead alian

tions of the Hollywood elite.

"I see all these people always so worried about money and deals and stardom that they miss the things they're actually experiencing. And I mean some are fantastic experiences."

Examples?

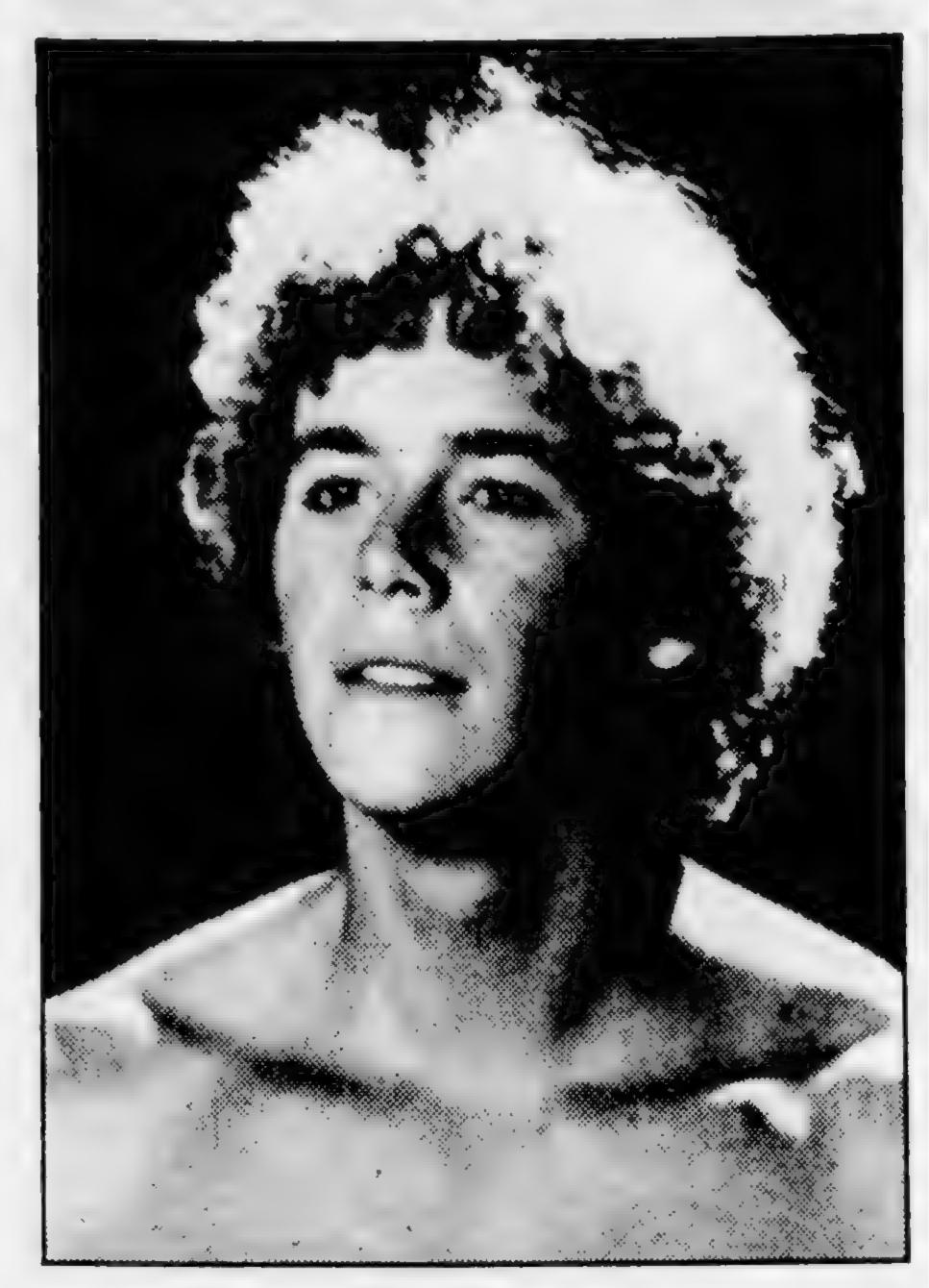
"There were all the great guys I got to meet making 'The Pirate Movie' in Australia," he explains. "It was an Australian crew and they became my buddies. I threw a tin filled with whipping cream at one of them one day and the last day of shooting, well, they all got together and got me — and threw me in the water.

"And then there was Fiji, where we made Blue Lagoon," where I lied in a tent for four months and buddie around with the Fijians.

"The day I left, the people from two neighboring islands came over and stood on the dock and sang their 'Goodbye Song' to me while I was waiting for the seaplane to take off. I tell you, I broke into tears. And then the crew called out to me from shore, and I stepped out onto one of the pontoons, and a bunch of them were lying in wait for me in the water — and dumped me in the drink.

"They jumped in after me and I cried and we all hugged and hugged and ... "

With a shrug that attempts to make light of his emotions, Chris Atkins says, "You know something? Things like that are what it's all about. Those are the great experiences. Not all the big talk and stroking and promises and stuff."



Christopher Atkins

Soundtracks, Once The Kiss Of Death, Now Hot Sellers

BY KEN TUCKER

Knight News Service

Fifteen years ago you'd have had a better chance of selling an Electric Prunes record than the soundtrack album of even the biggest hit movie. Soundtrack albums were marketed as novelty items, and viewed by the industry as little more than souvenirs to remind well-heeled moviegoers of their pleasant experience at a film.

But in 1977 the double-album soundtrack of "Saturday Night Fever" changed all that. This package of dithering Bee Gees hits went multi-platinum—the thing is still selling a respectable number each week—and established a precedent. If your hit movie contains a few hit songs by pop stars, your soundtrack album might outgross the movie itself.

Indeed, this is very close to what actually happened three years later, when the soundtrack of "Urban Cowboy" yielded a number of hit singles, not the least of which was Johnny Lee's million-selling "Looking for Love," and made more money for its investors than the film.

TO THIS day, albums inspired by movies are hot commercial properties. Right now the No. 1 single in the country is the theme song of "Rocky III." It's called "Eye of the Tiger," a big, dumb bruiser of a tune by a band of nobodies called Survivor who'll earn their name only if they survive their current job as the opening act for Kansas on that pompous rock band's latest nationwide

The albums grappled with below represent the latest refinements in the pop-star soundtrack method. Also included are a couple of examples of the traditional soundtrack form, the grand, formal orchestrations typified in the modern age by John Williams' witty, semiclassical work in "Star Wars." While all of these records,



CHRISTOPER ATKINS and Kristy McNichol sing just a few songs in their newest venture, "The Pirate Movie."

to one degree or another, suffer from the inherent dilemma of soundtrack albums—i.e., how do you make a compelling record out of stuff that's meant to be background noise?—there is undeniable craft here and, in some cases, aesthetic success.

• TRON (CBS Stereo): For this computer fantasy, composer Wendy Carlos has devised an amusing combination of zingy synthesizer themes underscored by the London Symphony Orchestra, with choral parts sung by the UCLA Chorus. Would that the chorus also had tackled the soundtracks' two songs by the megalithic rock band Journey. which screeches and rumbles in the usual bombastic manner. Carlos' music is never as pretentious as that, and this soundtrack album sounds good played early in the morning, when its heroic zap gives you the strength to face the

• SOUP FOR ONE (Mirage): Although Jonathan Kaufer's slim romantic comedy has died a quick death, its title song lives on in the form of a hit single for Chic. From the soundtrack, the tune is just middle-level Chic, its crisp dance rhythms operating as the sensuous pulse for the movie's theme of young lust. In other words, it's appropriate, but not a knockout. This album features contributions by other pop stars, including Blondie's Deborah Harry, Teddy Pendergrass and Carly Simon (although the asterisk after Simon's song refers to a footnote that says "Song not included in motion picture"-presumably because the scene it accompanied was cut).

• A MIDSUMMER NIGHT'S SEX COMEDY (CBS Stereo): Woody Allen's damp comedy receives a drying-out here from Mendelssohn's warm wit. Although Allen employs classical music for fans who never listen to classical music, the album obviously suffers from sudden leaps in mood and tone, from the prickly "Symphony No. 3 in A minor, the Scottish" to the morose "Concerto No. 2 in D minor." Although the idea of going classical when you've already invoked Shakespeare is typical high-art snobbery, I suppose it's better than hearing Allen's tedious Dixieland clarinet toodling.

• THE PIRATE MOVIE (Polv-

dor): What a mind-boggling boondoggle this double album is. Even before you've seen it, it's obvious that this film starring Kristy McNichol and Christopher Atkins should have been called "The Pirates of Penzance Go to the Blue Lagoon." The two records make seasickening lurches between Olivia-Newton-John-style and appalling updates of the wonderful Gilbert and Sullivan score. Thus the "Modern Major General" song becomes stuffed with new lines like "I'm older than the Beatles and I'm younger than the Rolling Stones," which are neither fun nor even logical. The best thing about this score—as it is. I'll wager, of the movie—is McNichol. who actually delivers her pop songs with aplomb and amusement.

• POLTERGEIST (MGM): Jerry Goldsmith operates in the great movie-music tradition in horror films: ominous orchestrations laced with tense strings and angry bass drums. As Steven Spielberg points out in his excellent liner notes (all that, and he's a good music critic, too!): "The moments of greatest tension arise not from (Goldsmith's) brilliant offrhythm ostinatos but more from a soothing tonal beauty." In other words. Goldsmith knows there's no need to compete with vivid images, so he scales down his

music for subtle effects. Although I can't imagine anyone listening to this all the way through for pleasure, it's a fine example of good, old-fashhoned movie scoring.

• ROCKY III (Liberty): "Eye of the Tiger." by the aforementioned Survivor, is the lead-off cut here. soon followed by a series of histrionic dance-pop tunes sung by someone named Frank Stallone. My favorite cut is "Pushin'," whose chorus-chanted by a large chorus -is, and I quote, "Oof! Ach! Oof! Ach! Rocky!" Should you need reassurance that there's a sense of history in the movie business. Side 2 features a wallowing reprise of the first "Rocky" hit, "Gonna Fly Now." Bet you can't wait to relive that great movie-going experience, eh?

• THE BEST LITTLE WHORE-HOUSE IN TEXAS (MCA): Everybody's always putting down poor old Burt Reynolds' singing voice. but I'd much rather hear his sincere mumble than, say, Journey, And to correct a bit of inaccurate information, Dolly Parton didn't come out of nowhere in 1975. She had a whole career before she became the object of Johnny Carson jokes, first as an excellent songwriter, then as a clever singing partner with country-music veteran Porter Wagoner before striking out on her own. These facts are relevant because the "Best Little Whorehouse" soundtrack is laden with hokey anti-country tunes written by Carol Hall, and the only good music on the record is two songs written by Parton herselfthe ballad "I Will Always Love You" and her duet with Reynolds. "Sneakin' Around." The latter contains all the randiness the movie lacks, and Parton's vocal is gloriously witty. Her deceptively delicate voice swoops and dives all

around Reynolds', but she never makes him look foolish. Instead, her singing bolsters and seems to inspire him. Dolly is a star.

• ERASERHEAD (I.R.S.): Screeches, squawks, murmurs, moans and hissing whispers—that's the oddball soundtrack to this exceptionally oddball movie. Like the film, however, this music isn't as radical as it would have you believe: Brian Eno was working this territory long ago. Avantgarde schlock for tourists.

• ZAPPED! (Regency): What looks like a B-movie comedy in the "Animal House" non-tradition yields a grade-D score of junk-pop by a collection of no-talent pop bands plus semi-talent pros like David Pomerantz and the Keane Brothers, and one legitimate rocker trapped in a bad deal, Rick Derringer. The worst.



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'Pirate Movie' has its problems, but ends up as mildly entertaining

By OWEN HARDY
Courier-Journal Critic

"I can see why they call it 'The Pirate Movie,'" said one film-goer to a friend Thursday night following the sneak preview of the Kristy McNichol/Christopher Atkins musical comedy. "They take your money and run."

That criticism might be a little harsh, but the adaptation of the Gilbert and Sullivan classic light opera, "The Pirates of Penzance," is a decidedly mixed bag. It opened yesterday at Oxmoor, Raceland, Westland and Trans-Lux.

The Australian-produced "Pirate Movie" set itself a seemingly impossible task: To rework the 100-year-old, charming opera into a film somehow palatable to a modern-day, teen-age audience. In that sense, it's remarkable that the project came together at all

In general, however, "The Pirate Movie" suffers from a cinematic identity crisis, bolting again and again from the witty, stylized songs and very British humor of Gilbert and Sullivanto a hodge-podge of high-school sex jokes, broad slapstick and sappy rock music.

The film's plot is roughly the same as its progenitor's, although it is presented as a dream by a modern-day Mabel (Miss McNichol).

MOVIE REVIEW

On his 21st birthday, Frederick (Atkins), who has grown up with a merry but marauding band of pirates, resolves to leave them. Guided by his fierce sense of duty, he declares that he will henceforth seek their destruction.

The youth, however, has had limited experience with women, and when he puts ashore and meets the fair young Mabel (transported in her dream to the 19th century), he momentarily forgets his goal in order to pursue the pleasures of love.

The pirates, meanwhile, also put ashore and harass Mabel's father, Maj. Gen. Stanley, and her giggly bevy of older sisters. Eventually, the pirates stage a raid on the major general's house, which is reluctantly defended by a squadron of London-style bobbies. Despite the furious battle which ensues, no one is seriously injured, all make up and, inevitably, live happily ever after.

Despite its problems, "Pirate Movie" at times displays an infectious inanity. It seems willing to go to any lengths to get a laugh. It borrows

memorable moments, for example, from "Raiders of the Lost Ark," "Star Wars" and the persona of the late Peter Sellers' Inspector Clouseau from the "Pink Panther" films.

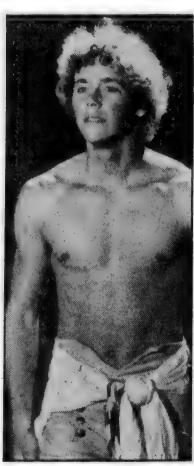
But much of the humor comes straight from Gilbert and Sullivan. The band of bobbies, singing their "Tarantara! Tarantara!" song, demonstrate the absurdity of militarism with some the most intricate and ridiculous marching steps imaginable. Likewise, Mabel's gamboling sisters, frolicking on the beach with their twirling parasols, inspire much mirth.

Unfortunately, "The Pirate Movie" suffers from director Ken Annakin's lethargic pace and the aforementioned sappy love songs, which obligingly show the young lovers bounding towards each other in slow motion on a surf-swept beach and otherwise billing and cooing.

Atkins' acting prowess is as skimpy as the loin cloth that at times swaddles his bronzed body. Miss McNichol fares much better, exhibiting a playful, self-deprecating sense of fun. The two sing and dance — firsts for both — and the results are adequate, nothing more.

The cast sings with gusto — although the sound track at Oxmoor's sneak preview was inexplicably faint.

Rated PG. Sophomoric sex jokes. Stapstick violence.



Christopher Atkins displays his bare chest in "The Pirate Movie" — the same bare chest that has been featured in all the young actor's movies.

It's plain-label piracy...

"The Pirate Movie." starring Kristy McNichol. Christopher Atkins, Ted Hamilton, Rated PG: reviewer's grade - B-minus if you like Kristy McNichol and/or Christopher Atkins, D-minus if vou don't.

First there was BEER. And POTATO CHIPS, And TUNA.

And now, friends, comes THE PIRATE MOVIE - the first generic, plain-label film.

You know about the generic products you buy in the grocery store. The packaging is cheap, the frills are absent, the product inside maybe isn't Grade A. But, as the label says, it's "suitable for everyday use," and if you save enough you're not supposed to complain.

"The Pirate Movie" (there's a generic title if I ever heard one) is the plain-label idea transplanted from the supermarket to the theater. Why a plain-label movie? It's like this:

Last season on Broadway, some clever producers revived Gilbert and Sullivan's classic comic operetta "The Pirates of Penzance." This 1880s satire is Victorian comedy at its finest — a silly story of a young nobleman mistakenly apprenticed to a band of pirates, his love for a gener-



Kristy McNichol

al's daughter and the preposterous mixups that follow. It's full of devilishly clever wordplay, joke-filled songs sung at lip-spraining speed, and sly pokes at the nobility and morality of the day.

The trouble was that while Gilbert and Sullivan buffs already this was good stuff, most other theatergoers didn't. To hook them, the Broadway producers spruced up their show with a new look. They brought in pop-music queen Linda Ronstadt to play

the general's daughter, a host of other non-opera new faces (including Gary Sandy of "WKRP in Cincinnati") to fill out the cast, turned them all loose with the looney plot and had a ball. They also sold a staggering number of tickets, and that's the name of the game in Broadway-biz.

That success means a brand-name, Grade-A movie version of "The Pirates of Penzance" will soon be on the way to a theater reasonably near vou. But meantime. minds at 20th Century Fox were thinking, why not beat the real thing to the punch with a plain-label imitation?

Get a different pop star, some other fresh faces, mix in some rock tunes to draw the teenagers, make the plot even sillier, and hijack a few Gilbert and Sullivan numbers (copyrights long expired, thank you) to make the whole thing sound legit?

And that bit of generic piracy, friends, is exactly how we got "The Pirate Movie." It gives us Kristy McNichol instead of Linda Ronstadt; Christopher Atkins (of "The Blue Lagoon" ill-fame) as the chief fresh face; a shipload of silly sight gags and sophomoric sex jokes instead of Gilbert and Sullivan's surgically-sharp wit; and sets the whole thing in a

modern-day girl's dreams to make even the farthestfetched occurrences seem plausible.

It's a self-conscious comedy. full of winks and nods and digs in the ribs to let the audience know that everybody's just kidding, right, and we shouldn't take the movie seriously, okay? Huh? Think of it as "Smokey and the Pirate" and you won't be far

If it sounds like I didn't like "The Pirate Movie" at all, though, that's not quite right. Oh, it's awkwardly paced and badly edited and poorly acted (banning Chris Atkins from the screen should be one of the first orders of business at the strategic arms talks,) but the things it does well are quite well-done indeed. I enjoyed the lavish dance numbers and the innumerable sight gags.

Particularly I enjoyed Kristy McNichol, whose acting abilities hadn't attracted my attention much up until now. I guess it's because she had to carry so much of this movie herself that I was impressed - despite all the dumb lines she had to say and all the gawdawful slow-motionrunning love scenes she was stuck in, her nonchalant charm showed through. She and Ted Hamilton (overacting outrageously and loving every second of it) as the Pirate King are the cast's real bright spots.

Sunday, August 15, 1982

The Nonpareil

Page 3

In the end, I guess, this is a teenage movie - a moving poster for McNichol and Atkins fans — more than it is a takeoff on "The Pirates of Penzance." Gilbert and Sullivan, after all, knew something that makers of "The Pirate Movie'' didn't: to make a really good spoof, you have to seem to be taking yourself seriously.

But if a few teenagers who see and enjoy "The Pirate Movie" are lured thereby into the clutches of the real thing, this unpretentious plainlabeler will have done a public service. Like some generic foods, it may be of mediocre taste - but mediocre taste is closer to good taste than no taste at all — J. W.

China painting teachers to have show, sale Saturday at Penn Square Mall

The executive board of Oklahoma Hospitality Club will meet at 10:30 a.m. Friday, Aug. 13, at The Greens Country Club.

China Painting Teachers of Oklahoma will have their annual fine arts ex-. hibit and sale from 9:30 a.m. to 6 p.m. Saturday, Aug. 14, at Penn Square

Sigma Sigma Chi will have a dinner and play bridge at 6:30 p.m. Tuesday, Aug. 17, at the home of Mrs. Tom R. Wilson, 1702 Dorchester Drive.

Oklahoma Beta chapter, Delta Theta Chi, will meet at 8 p.m. Tuesday, Aug. 17, at the home of Mrs. Bill Suiter, 11008 NW 113, Surrey Hills.

CLUB NOTES

South Okishoma City Christian Women's Club will have a Kids Day luncheon at noon Wednesday, Aug. 18. The program will include the Antioch Puppeteers, directed by Whorton Collier, and clown Steven Smith. Speaker sionist and recording artist.

Southside Newcomers and Get Acquainted Club will play bridge at 10 a.m. Thursday, Aug. 19, at Continental Federal Savings & Loan Association, Moore.

Indian Paint Brush Porcelain Art-

ists will have a workshop at 10 a.m. Golf and Country Club, 3501 Thursday, Aug. 19, at Will Rogers Garden Exhibition Building. Kathrine Noble and Helen Lekawski will speak on wood bine.

noon Thursday, Aug. 19, at Quail Creek 7457 by Aug. 16.

Jill Elmore, 1979 Miss Oklahoma; will speak and provide music. Vickie Lewis, Trail-Blazers travel agent, will Oklahoma City North Christian demonstrate packing for trips. Reser-Women's Club will have a luncheon at vations must be made by calling 843-

SWING Into fall with Heritage Park Wallys Back-To-School Sale.

Ahoy, Matey! Find a treasure chest of values at Heritage Park's 1982 Fall Fashion Treasures Show. Come and see the latest fall colors and cuts for back-to-school. We have everything from books and boots to calculators and cardigans. While you're in any Heritage Park store, register to win a Caribbean cruise, courtesy of Key to the World Travel Agency or one of the many other great prizes. Also register to win tickets to the "Pirate Movie," from 20th Century Fox. © Come to Heritage Park Mall, before you set sail for school.

Thursday, Friday Saturday & Sunday August 12-13-14-15





Ahoy, Matey! Find a treasure chest of values at Heritage Park's 1982 Fall Fashion Treasures Show. Come and see the latest fall colors and cuts for back-to-school. We have everything from books and boots to calculators and cardigans. While you're in any Heritage Park store, register to win a Caribbean cruise, courtesy of Key to the World Travel Agency or one of the many other great prizes. Also register to win tickets to the "Pirate Movie," from 20th Century Fox. © Come to Heritage Park Mall, before you set sail for school.

Thursday, Friday Saturday & Sunday August 12-13-14-15





Living out fantasy

Kristy McNichol, as Mabel, lives out a fantasy romance with pirate apprentice Christopher Atkins in the swashbuckling musical adventure "The Pirate Movie."

The Evansville Courier

Saturday, August 7, 1982

'Pirate Movie' is too little for too many

By trying to be too much for too many audiences, "The Pirate Movie" may be not enough for anybody, except viewers happy with ogling Christopher Atkins' thighs.

Gilbert & Sullivan fans can enjoy "The Pirate Movie's" surprisingly faithful adaptation of the 19th-century satirists' "Pirates of Penzance" (also ready for release as Joseph Papp's New York stage revival-turned-film).

Fans of the Richard Lester's Beatle farces might enjoy director Ken Annakin's slap-happy stew of slow-motion, speed-up, animation and self-parody and Australian TV writer Trevor Farrant's tongue-incheek asides.

Folks who love seeing Errol Flynn swash through the Late Show can chortle at "The Pirate Movie's" topsy-turvy sword play. And "Grease/Greasier" buffs will like its pop tunes and chaotic choreography.

But "The Pirate Movie's" targets teen-age moviegoers hankering to see Kristy McNichol and Christopher Atkins in the clutch— are left behind in all of the above.

Annakin, who made his mark with "Swiss Family Robinson" and "Those Magnificent Men in Their Flying Machines," attacks "The Pirate Movie" as a light look at old-style adventure romances from a modern perspective. Its dialogue, comic schtick and point-of-view are current while its style is vintage G & S—it makes fun of everybody.

"The Pirate Movie" establishes its fantasy right away — a deceptive TV rerun of a hokey old buccaneering flick is lampooned by modern kids celebrating a seaside city's "Pirate Week."

Mousy, klutzy Mabel (McNichol), tricked into helping harbor heartthrob Atkins demonstrate fencing and then aban-



doned by Most Popular Boy and her Cover Girl cohorts, finds herself washed ashore in a coma and in the middle of a pirate movie.

An extended dream sequence about The Other Mabel (strong, independent, attractive) and her fantasy love affair with apprentice pirate Frederic, the movie reverts to Victorian England and the original Gilbert & Sullivan operetta.

The Pirate King (co-producer and Australian comic Ted Hamilton) celebrates the coming-of-age of his favorite stolen orphan (Atkins) with a birthday brawl. Then, true to the G & S story, Frederic promptly disowns the sea for respectability.

"I've been as low and vicious as I could be, but I think there's something more," he explains. His brawny buddies bark, "Sex!" (Jolly Roger scenes, bursting with in-jokes and silly twists, recall "Saturday Night Live's" hilarious Charles Dickens rip-off as John Belushi led Real Men to the laundry.)

Abandoning ship, Fred discovers a gaggle of frilly girls frollicking in classic G & S fashion and singing one of the few "Penzance" originals in the film. Farther downshore, he spies Mabel, a bold, sexy youngster who flaunts her leggy looks, and naturally, they fall head over heels.

Mabel's pop (played by Aussie comic genius Bill Kerr) is "the very model of the modern Major-General" who lost the family fortune to a pirate's raid. Between overlong, moon-eyed pop-rock tunes, the two lovers plot to return the Major-General's jewels.

Contemporary comedy slashes the pre-

dictable pirate plot frequently as Miss McNichol (the brains) wisecracks about how silly the whole thing really is. Atkins (the beauty) plays his matinee idol pokerstraight: He's a duty-bound hero-in-progress and a "sex-craved bilge rat," a winning combination.

A polished crew of Australian pros backs up the Yank leads with Hamilton doing a delightfully funny Pirate King, Maggie Kirkpatrick serving well as his maid of many jobs and Garry McDonald doing a super bobby.

For a junior high school musical comedy, "The Pirate Movie" overflows with sexual double entendre, dirty puns and bawdy comic bits. The off-color humor seemed funnier to older viewers at Carrols' Friday matinee than to teens.

Most of the humor holds up well, especially in contrast to crawling love scenes (Top-40 geared "How Can I Live Without Her" and "Hold On" are set for release as singles performed by Atkins and Miss McNichol, respectively). The film's big-

gest problem is that it takes itself too seriously in romantic interludes, while poking great fun at itself and screen ancestors the rest of the time.

"The Pirate Movie's" sendup of movie cliches is its best bet, as bits of "Jaws," "Star Wars" and "Raiders of the Lost Ark" pop up to break sloppy sentiment. Also, the film maintains the G & S traditions of rewriting William Gilbert's lyrics to fit the moment and taking to task the military, the women's movement, society's conventions and the law at every opportunity.

As a musical, "The Pirate Movie" juggles contemporary AM radio with G & S and '40s-style orchestrations. The result is a bland, unremarkable musical mishmash of old and not-so-old.

The film's technical credits are more than adequate, with all Australian location footage adding color and expanse to exterior shots. PG for light profanity and heavy doses of bawd, "The Pirate Movie" opened this weekend at Carrols Twin Cinemas and Sunset Drive-In.

Movies in Review/ The Pirate Movie

By FRAN WILKINSON

"The Pirate Movie" is an all too accurately titled pillage of Gilbert and Sullivan's operetta "The Pirates of Penzance." Though much of the film's character is supposed to come from a roving band of bawdy sallors who terrorize fair maidens, the real rape is at the box office.

Intended for an unsophisticated teenage audience, the humor is idiotically sexual and slapstick. At its very lowest the director stoops to speeded up or reverse filming for laughs. Certainly the dialog isn't funny.

Kristy McNichol ("Only When I Laugh") makes a valiant, but

doomed, effort to carry the movie as Mabel, a plain-looking girl who has a romantic fantasy about a gorgeous blond hunk named Frederic. In her fantasy Frederic renounces his pirate life so that they may wed. But the most depressingly boring complications arise, forcing the story to drone endlessly on until the final resolution which is Mabel simply announcing that it's her fantasy and she will end it anyway she pleases. How's that for clever?

As Frederic, pretty Christopher Atkins ("The Blue Lagoon") is responsible for a major portion of the failure. Obviously cast on the strength of his tan, his talents are better suited to beach party antics than professional acting.

But Atkins can at least carry a tune which is where McNichol's talent abruptly dead ends. With the exception of two (count 'em) songs that temporarily alleviate the tedium, the majority of the music only makes matters worse. The original Gilbert and Sullivan score has been keel-hauled in favor of soupy ballads and updated mutations of the G and S rhyming pattern and rhythm.

"The Pirate Movie" is rated "PG" for profanity and sexual innuendo. No on-screen sex, violence, or nudity. Deep six it.

movies

Christopher Atkins and Kristy McNichol

'Pirate Movie' Tries Too Hard

By DAVID MANNWEILER

Tag a movie with a large budget and there's an instant problem: The producers, nervous to protect their investment, try to appeal to all ages, both sexes and all kinds of movie fans.

They usually end up with mishmash.

That happened to "Annie" and it has happened to "The Pirate Movie," a film adrift in a sea of indecision, over-production and a severe identity crisis. The movie tries to be so many things to so many audiences it ends up flat.

"The Pirate Movie" cost \$9 million, which is bundles of cash shorter than the \$50 million spent on "Annie," but "Pirate" was made in Australia, and it's the most expensive film ever made on that continent.

"The Pirate Movie" is basically a firstlove romance story aimed at teen-agers, but the story has been superimposed over the framework of the 100-year-old Gilbert & Sullivan light opera, "The Pirates of Penzance."

Updating the script to appeal to young audiences was the problem scriptwriter Trevor Farrant faced. His "solution" was pollution, an infusion of gay jokes, castration jokes, lightly smutty lines, sappy love songs, pop music and stolen ideas from "Star Wars," "Raiders of the Lost Ark," old Keystone Kops episodes and "The Pink Panther."

Somehow, Farrant thought it was funny to see a pirate's sword turn into a "Star Wars" laser sword, to see props fall over, to substitute pizzas for cream pies in a fight and to have an Inspector Clouseau-type interrupt a scene. Very few of the updates work, and many are



embarrassingly off the mark.

To attract older audiences, Farrant kept some of the songs from Gilbert & Sullivan, but his updated verses detract rather than add to the tunes.

Kristy McNichol and Christopher Atkins, both big box office draws with young audiences, are the movie's leads. McNichol isn't given much to work with in "The Pirate Movie," but at least she is not a robot actor like Atkins. He delivers his lines like a high school thespian and his rhythm is bland.

The producers wanted Atkins not for his acting but so he could reappear on screen in the loincloth he wore in "The Blue Lagoon" and tramp around the set bare-chested.

"The Pirate Movie" opens in the present with Miss McNichol as a shy, insecure teen-ager smittened by Atkins, who gives swordplay demonstrations on a tourist attraction pirate ship. When Atkins takes a group of nubile, bikini-clad honeys on a boat ride, Miss McNichol follows in a small boat that overturns.

She washes up on a beach and dreams she is a confident participant in a 19th century pirate tale. Atkins is there as her protector and lover, and his aging sidekick on the tourist ship is transformed into the Pirate King.

The production efforts add little. Director Ken Annakin's pace is far too slow and his choice of camera angles and matching shots (used to match scenes) is baffling. He had many of the same problems in his film, "The Longest Day."

Annakin freely steals directing ideas, and they're not very good ones. He superimposes Miss McNichol's face in the sky and in a puddle as Atkins thinks about her, and he has the audacity to include slow motion shots of the two running down a beach in the surf, holding hands.

Originality is not the trump card of "The Pirate Movie."

Australian films gain recognition

By PETER O'LOUGHLIN

Sydney, Australia (AP) — After 60 years of being upstaged by Hollywood, the Australian movie industry is suddenly establishing its presence and prestige internationally.

And in what might be called Australia's revenge, Aussie producers have their eyes firmly fixed on the huge American film, television and cable TV market.

"Already two major Australian films, "Breaker Morant" and "Gallipoli" are making money in America. A mini-television series, "A Town Like Alice" won an International Emmy award for best drama and had a highly-praised run in the United States.

Movies or mini-television series in production or planned for the next year on locations across the continent, ranging from the deserts of the outback to studios in Sydney's Dockland.

And they all have bigger budgets and ambitions than anything that has gone before.

AT AN OLD MANSION on the outskirts of Melbourne, two young American actors, Kristy McNichol, Emmy-winning star of "Family," and Christopher Atkins, the teen-agers' heartthrob from "Blue Lagoon" are polishing their song and dance routines for "The Pirate Movie."

Loosely based on Gilbert and Sullivan's light opera "The Pirates of Penzance," the movie has the Australian film industry baffled — first, because the producer, David Joseph, has never made a movie before; second, because there has never been an Australian musical movie, and third, because Miss McNichol, 19, and Atkins, 20, have never danced before.

Joseph, a fast-talking former record company executive who lived for a while in Los Angeles, has raised \$6.84 million to finance "The Pirate Movie," the biggest budget Australian production to date.

He says he has a guarantee from 20th Century Fox for U.S. distribution this summer.

Meanwhile, at the government-owned Film Australia studios at Sydney, Byron Kennedy, 31, is completing his second major movie, "Mad Max II."

HIS FIRST MOVIE, "Mad Max," was made for \$399,000, and Kennedy says it has now grossed \$100 million at the box office worldwide, netting \$25 million in rentals.

"Mad Max II" is costing \$3 million, says Kennedy.



(AP Newsjeatures Photo

McNichol, Atkins in 'Pirate Movie'

Kennedy has a forthright comment on why Australian films are beginning to take off internationally.

"It's not that Australian movies are so fresh," he says. "It's that American movies are so bloody bad. Hollywood is so stale, so stodgy and deal-oriented," says Kennedy, who spent time in Los Angeles looking at the American industry.

ANOTHER AMBITIOUS FILM project has begun in a former steel factory in Sydney's waterside Balmain suburb.

Parts of New York are being re-created in the hangar-like shed for the \$6.84 million musical starring American Alan Arkin.

The movie is called "The Return of Captain Invincible." Arkin plays a comic cross between Superman, Captain Marvel and Monty Python who has become a disillusioned alcoholic because he can't tell the good guys from the bad guys anymore.

The movie will have 10 songs by the Australian hit rock group Air Supply.

For the traditionalists in Australia, such trends are crass and possibly unpatriotic.

"The Pirate Movie" is regarded as an American movie in Australian costume.

"It is outside the mainstream of Australian film-making," says Joseph Skrzynski, the youthful general manager of the Australian Film Commission, the Australian government-funded — \$6 million last year—organization which has been the powerhouse of the Australian film revival.

THE COMMISSION, WHICH has offices in London and Los Angeles, helps fund production, script development and marketing of Australian feature films, as well as producing some 70 documentary and special short films a year through its Film Australia production company.

Its success since its inception in 1972 can be judged by the fact that between 1970 and 1980, 120 films were made in Australia, compared with 13 in the previous decade.

Less than a dozen of the 120 have been financially successful, possibly because they focused on artistic achievement and the development of a distinctive Australian flavor, at the expense of popular box-office appeal.

But many have won praise from critics at respected film festivals in Europe and the United States. This has given heart to a new generation of movie-makers who claim a tradition going back to 1896, and which includes the world's first feature-length dramatic film, "The Story of the Kelly Gang," made in 1906.

SOME AUSTRALIAN producers and directors are now moving to cash in on the favorable publicity the resurgent Aussie industry has attracted in America.

"It's trendy to like Australian movies in the States at the moment," says Henry Crawford, 33, producer of "A Town Like Alice."

"WE DON'T WANT to make American movies; they can make them better than we can. But we can be unique. We are American in outlook; 70 to 80 percent of our TV is American.

"What we are trying to do is find out where we fit in the world, trying to find our identity and trying to do it in film. The more we go through this process, the more we are inclined as a nation to be a republic," he says.

"Americans are seeing their own history again through our eyes. Basically we are another America."

'Pirate Movie' declares mutiny on intelligence

"The Pirate Movie" stars Kristy McNichol, Christopher Atkins and Ted Hamilton. It is rated PG for language and sexual innuendo and is playing at Loews Cherry Tree, Loews Greenwood, Lafayette Square Cinema and Castleton Cinema. Interview with Christopher Atkins on page 3.

By RITA ROSE

There's more than one reason for calling this film "The Pirate Movie."

Due to the enormous popularity of Joseph Papp's Broadway production of Gilbert and Sullivan's "The Pirates of Penzance," 20th Century-Fox decided to swash a few buckles of its own. They created a teenage love story around the light-opera lyrics of the stage hit, threw in some modern ballads, added a lovely Australian setting and zapped it into the theaters ahead of the movie version of the Broadway show.

In addition, they signed two popular teen idols in starring roles — Kristy McNichol and Christopher Atkins — which should just about cinch the film's success, right?

Wrong. The result looks like "The Blue Lagoon meets the Time Bandits on Bikini Beach." There's even a scene where one pirate proclaims, "I'm Frankie Avalon!" and another adds, "And I'm Annette Funicello."

THE MAIN PROBLEM is that screenwriter Trevor Farrant and director Ken Annakin's efforts look like at least five films rolled into one, as if they couldn't figure out what kind of film to make or which audience at which to aim it. So they played it safe, creating an innocuous mish-mash and hoping it would appeal to young and old alike.

The plot (for lack of a more descriptive word) begins in a contemporary setting where Mabel, a mousey girl, is enamored with a handsome young man who gives fencing demonstrations aboard an old pirate ship in the harbor where they live. When he offers to take Mabel and her friends for a ride in his boat. Mabel is left behind but



Kristy McNichol and Christopher Atkins

pursues him in a small dinghy, which capsizes and washes her ashore, unconscious.

The film then switches to a lengthy dream, in which Mabel transforms into a beautiful, poised, self-confident Victorian girl walking on the beach in a frilly dress (slit to her hip on the right side). As luck would have it, along comes Frederic (who looks like you-know-who), a dashing buccaneer who has abandoned his ship in search of love.

IF YOU HAVEN'T YET figured out how corny all this is, try this sample dialogue which took place after a lengthy kiss:

Mabel: "Not bad. Do you live around here?" Fred: "I've never lived until now."

Mabel also offers clever asides into the camera, such as, "How's that for a short love scene?" And contemporary dialog ("My love — a wimp!") often finds its way out of Mabel and Fred's Victorian mouths.

The action gets really heavy when Frederic's pirate buddies show up to pursue Mabel's eight giggling sisters who frolic on the sand with parasols (no slit dresses). It's up to Mabel and Frederic to defend her home, her family jewels, her honor and anything else that needs defending. This, of course, means enduring a lot of sword fights.

The film's action contains many awkward moments including references to "Star Wars" and "Raiders of the Lost Ark." In one scene, the Pirate King (Australian actor

Ted Hamilton) is hanging from the edge of a stone ledge, then miraculously reappears behind our hero to do more battle. Policemen bonk heads with nightsticks that don't connect, props fall over before they're touched, and instead of having a pie fight, they throw pizzas.

MANY SEXUAL JOKES and references are obviously thrown in to make the audience think this is a real hip movie. Atkins shows up in his "Blue Lagoon" loincloth in one scene, and Kristy impishly undoes her bodice in another. The Pirate King even wears jeweled trousers (guess where the jewels are) and several of the pirates are gay. (Now we know why they call it the Jolly Roger).

Is there anything good about "The Pirate Movie"? Well, yes, Kristy McNichol, even though her talents are wasted here. Kristy's spirit and fresh delivery shine through all the silliness in the film; she's intelligent and quick, and it shows. This film is a better vehicle to show off her singing voice than last year's "The Night the Lights Went Out in Georgia." Singing could, be another direction for her career, and the film's love songs aren't half bad, either. A sound track has been released on Polydor.

As an actress, let's face it: She could be filmed flossing her teeth for two hours and people would still pay to see it.

In Mabel's dream, she says she wants a happy ending, so the film has that, too. But you sure have to put up with a lot to get there.

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le Firele Moviez sinks

By Richard Freedman

Gilbert and Sullivan will probably survive "The Pirate Movie," a gross, witless travesty of their "Pirates of Penzance." Audiences may not.

Attempting to make this summer's big petting movie along the lines of "The Blue Lagoon" - the characters even drink ghastly "Blue Lagoon" cocktails - director Ken Annakin has cast the film's teenybopper heart-throb Christopher Atkins as Frederic, the reluctant apprentice pirate.

But instead of learning about the birds and the bees while skinnydipping with Brooke Shields, this time he is costarred with Kristy McNichols ("Only When I Laugh") as Mabel, the most precocious daughter of Major General Stanley (Bill Kerr).

Mabel starts out as a shy, bespectacled modern maiden su suddenly smitten with Frederic. who's an actor in a pirate pageant playing in her home town.

Her sexier girl friendss steal Frederic away from her, however, so she pursues him in a boat nearly drowning in the attempt.

In a coma much like the audiences, she dreams the rest of "The Pirate Movie" as a Victorian Girl with a modern fowl modern (one of the film's more depressing features is its constant use of double-entendres. meaningless to the very young; embarassing to those over the age of 13).

Another depressing thing is the way some of the Gilbert and Sullivan songs are used - with appalling modern lyrics - interspersed with pop treacle worded by McNichols and Atkins.

Filmed in Australia with a largely native cast, "The Pirate Movie" also misuses the talents of Ted Hamilton as the Pirate King (since he can't sing, he does a wretching imitation of Rex Harrison's parlando in "My Fair Lady"):.

So "The Pirate Movie" manages to be silly without ever managing to be funny, either as an updating of "The Pirates of Penzance" or as a spoof of that longforgotten genre, the swashbuckler picture.

9.40

to 11 00 pm

Movie time cloc

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1 40, 9 50 THEATRE 3 - Sword

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Whorehouse in Texas (R), 725,

NEWARK

CAMEO THEATRE -

Country Comfort (X) Indecent

Exposure (X) Night Pleasure

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BLUE THEATRE - Best Lit tie Whorehouse in Texas (R). 8 25, 12 00 Little Sex (R), 10 15

GREEN THEATRE - Things Are Tough All Over (R), 8 20 11 to Live On Sunset Strip (R)

Thomas Are Tough All Over (R) R 1 Jers Of The Lost Ark (PG) 2 40, 5 00, 7 20, 9 40 (3) - ROCKY

'The Pirate Movie' is exploitation, a rip-off and an outright steal . . .



McNichol and Atkins fail to get the point

and it gets worse

One thing a critic tries never to do is label any movie "the best," "the most," "the least" anything, because as sure as he does, something comes along that is better, more or less.

Sharp-sighted readers — c'mon, I know you're out there, ready to pounce as soon as I misspell Edgar Poe's middle name — will note that I haven't called any movie "the worst of the summer," despite such worthy contenders as Paradise and Porky's rearing their ugly heads and wasting my precious tan-time.

But now comes a movie so obnoxious, so offensively putrid, that I'm willing to break the rule, come out squarely and scream it from rooftops: worst, worst, worst. We're talking The Pirate Movie here, a picture so outrageously awful I defy anyone over the age of 13 and with a doctor's statement that certifies they're all there to sit all the way through it. I mean, this is my job, and I found myself remembering convenient emergency phone calls, loitering in the bathroom, anything at all to avoid looking at the insipid ugliness unfolding on the

And it gets worse. The Pirate Movie is not just an incredibly bad teen exploitation movie, it's a rip-off to boot. The film is an alleged "rock" version of Pirates of Penzance. (I say alleged because the music rocks about as much a concrete planter.) The Pirate Movie was hastily filmed and rushed to market in an attempt to beat Universal's version of the hit Broadway revival of the Gilbert and Sullivan operetta to the screen. Universal's movie stars most of the original stage cast, including Rex Smith, Kevin Kline and Linda Ronstadt. Universal can do nothing about The Pirate Movie because the play itself is out of copyright and in the public domain. If your illiterate uncle wanted to make a movie of it, he could legally do so. En-



courage him. It would almost assuredly be better than this.

If the source material wasn't fair game, even distant cousins of Gilbert and Sullivan would be suing over the besmirching of the family name. The Pirate Movie mauls the few scenes it appropriates from the original play, and makes a mockery of the entire enterprise with its paltry attempts at parody. Operating under the assumption that today's kids would never buy a real pirate movie with singing and dancing, they turn it into a contemporary story. So how do they get to the high seas? In a dream, of course.

Kristy McNichol plays Mabel, a homely teen with a crush on Frederic (Christopher Atkins) a kid who works at the amusement park playing a pirate in a stage show. Frederic invites her and some friends to go sailing with him, but she gets left behind, leaving Frederic to frolic with a bevy of bikinined nymphets. She borrows a dinghy to follow them, but gets caught in a storm and knocked unconcious, and that's how we get to the high seas. In the dream, she's the daughter of the major-general, and Frederic is the pirate apprentice who breaks away from his yo-ho-ho mateys to go honest. Ted Hamilton plays the Pirate King, Fred's former boss whom he must ultimately challenge, as a peacock pirate who swashbuckles both ways. Maggie Kirkpatrick plays the pirate nurse as a sex-starved situation comedienne. Even the parrot misreads his role.

I've been told by television watchers that McNichol is a good actress. These people have evidently not had to sit through Little Darlings and The Night The Lights Went Out in Georgia. I admit she looks impressive when compared with Christopher Atkins, but then, so would an average rutabega. Atkins, last seen with Brooke Shields in the equally artistic Blue Lagoon has curly blonde hair, a toothy smile and a tanned frame. In Hollywood today, this passes for faient. As an actor, Atkins would make a good underwear

The Pirate Movie is directed by veteran Ken Annakin, whom, the press notes proudly inform us, has directed 47 movies in his 35-year-career. The notes neglect to mention that his resume includes such stellar entertainments as the "Huggett series," (a group of films that include such popular favorites as Here Come the Huggetts, Vote for Huggett, and The Huggetts Abroad), Across the Bridge and Value for Money. Annakin tries to give the impression that something fun is going on here by giving the film a frenetic pace, but despite all the activity. The Pirate Movie is amazingly soporific. The awful pop-schlock songs bring the film to a grinding halt, and the adpatation of the original Gilbert and Sullivan songs sound woefully out of place.

I think the thing I detested most about The Pirate Movie was its pitiful attempts to look hip. There are lots of limp gay jokes and too-hip references, and during one big swordfight, an actor dressed like Indiana Jones comes out and shoots somebody. This is somebody's idea of satire, but not mine. This is just stealing someone else's gag to insert in a movie idea you've stolen from someone else. If you insist on going, make sure you keep your hand on your wallet.

The Pirate Movie is playing at the Dayton Mall, Page Manor and Salem Mail theaters. It is rated PG, with vulgar language.

... setting sail from the lagoon to the high Christopher Atkins . seas

Chris Atkins enjoying his fling as teen idol

By Nancy Mills tree-lance writer

ife is unfair, but Christopher Atkins isn't complaining. Plucked from obscurity three years ago, given a perm and plopped down on a desert island with Brooke Shields, Mr. Atkins became a movie star in "The Blue Lagoon."

Soon after, NBC asked him to be in its TV movie "Raid on Short Creek" with Diane Lane. Now he's appearing in "The Pirate Movie" opposite Kristy McNichol. Who needs acting lessons?

"I feel pretty comfortable with what I'm doing," the baby-faced 21-year-old performer said. "Producers wouldn't give me a script and ask me to do these roles if they didn't think I could. They want you because of your looks and manner, not because you're such a good actor. Look at all those actors who've studied and trained and they still can't find work.

"When 'The Pirate Movie' came up, I didn't know who Gilbert and Sullivan were. The producers flew me to New York to see the stage production of 'Pirates of Penzance' with Linda Ronstadt and Rex Smith. Rex has curly blond hair," which is why Mr. Atkins figures he was cast in the same part—that of Frederic, the apprentice pirate.

Of course, "The Pirate Movie" isn't traditional Gilbert and Sullivan. "The script is a complete spoof." Mr. Atkins said. "It's very funny. It has everything in it but the kitchen sink. It's the same sort of story as 'Pirate of Penzance' but they added new rock 'n' roll music and lots of jokes. Boy, did I have a good time filming it."

Besides showing off his prowess at fencing and dancing, Mr. Atkins also got to sing for the first time. "I took some singing lessons." he said. One of his songs from the film, "How Can I Live Without Her." has already been released, and soon he'll be making the rounds of teen song shows.

For older fans, he's making his in-the-buff debut as Playgirl magazine's September centerfold. "I'm the only actor besides Burt Reynolds to do it," he said. "I figure, you live once, what have you got to lose? It was different and interesting. Maybe it'll cause a little stir.

He did have one tiny hesitation. "I finally told my mom about it but she said, 'I still love you.'

"The best part is that I met this great girl—she's the Tab Girl when we were posing for the Playgirl cover. I've been looking for someone like her for two years. She's not one of those airhead types from California. She's from Canada."

ful time as a teen-age idol, and if "I have this fascination for the it should end tomorrow he can al- unknown and unexpected." he exways go back to teaching sailing and maybe studying oceanography or sports medicine at college. Acting came about by accident anyway, so why not go along for the ride?

during the summer. The mother figured it could be a good way to frenzy." earn money for college.

He got some modeling jobs his senior year, played varsity football and in the spring was accepted at Denison University in Ohio. Then came the open call for "Blue Lagoon." His agent submitted Mr. Atkins' picture—and by the time graduation rolled around, he had beaten 4,000 other hopefuls for the part.

"Blue Lagoon" was a big hit. Suddenly he was being mobbed by teen-age girls. "When you do a iob in this business," he said, "it involves everything you've gotyour fingernails, your teeth. everything. People have these fantasies and dreams about you."

Making public appearances isn't too different from jumping into a shark tank, said Mr. Atkins,

Mr. Atkins is having a wonder- who's been diving since he was 16. plained. "My mom thinks it's a death wish."

So far, Mr. Atkins' dealings with sharks have been safer than his dealings with fans. "You go into a room, sign autographs and Three years ago Mr. Atkins was give these girls everything they just a cute teen-ager from Rye, want," he said, "and they're OK. N.Y., who taught nautical classes Then, when it's time to take it all away-when I tell them, 'I gotta of one of his students thought that go now'-you can feel the tension he'd make a good model and en- rise. They start chasing you and couraged him to submit some ripping your clothes. You gotta photos to an agent she knew. He get the hell out. It's like a shark

LEXINGTON HERALD LIFESTY | TV = Obstueries

Section D

• Wednesday, August 11, 1982

Even Hollywood packaging can't save "The Pirate Movie"

By John Furcolow Contributing Film Critic

"The Pirate Movie" is a classic example of Hollywood packaging. It's a movie in which the individual parts are far more important than any concern about the whole product.

The packaging begins most especially with teen stars Christopher Atkins and Kristy McNichol. Atkins went from high school to teeny-bopper superstardom almost overnight in 1979 with the release of his first movie. "Blue Lagoon."

Miss McNichol was a familiar and acclaimed actress on the TV series "Family" before she made the movies "Only When I Laugh" and "Little Darlings."

Pairing the two teens on screen is an agent's dream. It almost guarantees the kind of young audience that can turn any movie into a megahit.

Using this logic, the foreign film was given a \$9 million budget, making it the most expensive Australian movie ever made.

Of course, every film needs a story. But the story in "The Pirate Movie" was obviously of little concern. What was important was to get a plot that had plenty of musical opportunities, so a soundtrack album could be released. (The double album is on the Polydor label.)

Review

"The Pirate Movie" is showing at Favette Mall and Northpark cinemas.

The next step was to find a vehicle for the stars. Unfortunately for the moviegoing audience, the vehicle chosen by producers was the Gilbert and Sullivan musical, "The Pirates of Penzance." which was recently made into a Broadway hit.

An "official" movie adaptation of the play will be released with original Broadway stars Linda Ronstadt and Rex Smith. "The Pirate Movie" is simply an early attempt to capitalize on the "Penzance" story, and to add another audience-grabbing "ingredient" to an already hefty movie pack-

Those interested in the "Penzance" story would do well to wait for the official version. In "The Pirate Movie," the plot has been poorly rewritten and the score has been intercut with pop songs sung by the stars.

The producers called in veteran filmmaker Ken Annakin to direct this poor excuse for an investment. Annakin has made 47 films in his career. including such truly entertaining films as "Swiss Family Robinson," "Those Magnificient Men in Their Flying Machines," and "The Longest Day."

"The Pirate Movie," however, won't be mentioned as a high point in Annakin's career. The movie has no flow to it or any sense of dramatic pacing. There is no rhythm to the editing: the film is merely a bunch of short scenes linked together by the editor's tape.

The new songs aren't that bad, but they contrast too sharply with the rest of the score. Some of the choreography is actually pretty good, but the film overlooks it most of the time.

The love story between Atkins and Miss McNichol is assumed rather than dramatically established. The film incorrectly assumes that kissing scenes establish a romance. There are plenty of love songs, but the romance lacks any credibility.

Annakin's attempts at visual comedy and sight gags work far better than the script's passing attempts at humor, most of which resort to having the actors turn to the audience and make fun of their own movie.

"The Pirate Movie" leaves you with a bad taste in your mouth. You walk out feeling like you've been taken advantage of. It's a mess of a movie.

"The Pirate Movie" is rated PG for mild cursing and some vaguely disguised double entendres.



Christopher Atkins (left) fights for the woman he loves in "The Pirate Movie."

'Pirate' is Peter Pan pleasant with touch of silliness, sex

"The Pirate Movie" (PG, Cinema 1 and East Park 2) is one of those innocuous summer movies — a small breeze of fresh air on a hot, humid day, but nothing to write home about.

It's Peter Pan pleasant with a touch of silliness and more than a pinch of sex. There's lots of pretty young faces, and dancing and singing galore. There's devoted-to-duty good guys pitted against deliciously wicked villains in a modern melodrama.

The two stars, Kristy McNichol and Christopher Atkins, are the epitome of young, white and middle class — trim, tanned and overflowing with the good looks that orthodontia can bring.

Miss McNichol stars as Mabel, a mousy teen-ager. She's the Cinderella of 1982, a klutz without class who turns into a fantasy beauty with wit and charm.

Atkins of "Blue Lagoon" fame is Mabel's popular prince, Frederick. A Big Man of the bikini-clad set, he makes money fencing aboard an old pirate ship for the tourists.

Dowdy Mabel pursues fancy Frederick across the waves. Her tiny craft capsizes and she is washed ashore where, unconscious,

Movie Review

she dreams a wonderful love story about pirates and fair maidens.

In that story Frederick is a young, girl crazy pirate gone good and Mabel, glasses gone and scraggly hair swept into lovely curly creations, is the vibrant and gutsy youngest daughter of an offbeat, tippling emperor.

Like any good fairy tale, Prince Frederick must slay the enemy (pirates) to win the hand of fair Mabel. Like any thoroughly modern story, feminist Mabel jumps in to help.

"The Pirate Movie," a musical based on Gilbert and Sullivan's "The Pirates of Penzance," is tongue-in-cheek comedy aimed at the teen and pre-teen crowd.

And like that crowd, the movie mixes the hope of pure romance with a taste of sex and a tickle of satire. "The Pirate Movie" deserves a good rating, if for no other reason than that it provides an hour and half of fun without a single scene of flowing blood or bosoms bared.

A DREAM LAUNCHES 'THE PIRATE MOVIE'

By LINDA GROSS

s the late noted playwright and film historian Harold Clurman once said, "It doesn't take a gun to kill a fly." So there is nothing really much to say about the Australian-made "The Pirate Movie" (citywide), released by 20th Century-Fox. The musical contains nothing really offensive or mean-spirited; it is simply lame and not worth talking about.

Kristy McNichol stars as a mousy young woman who is washed ashore on a small desert island in the South Seas after her boat capsizes. While unconscious, McNichol dreams she is back in the Victorian Era as the youngest in a large family of daughters. Christopher Atkins plays an apprentice pirate who abandons his buccaneer life to defend McNichol and her family from the pirate king (Ted Hamilton).

Ken Annakin directed. The screenplay is by Trevor Farrant, the songs by Terry Britten, Kit Hain, Sue Shifrin and Brian Robertson. Songs and story are loosely based on Gilbert and Sullivan's "The Pirates of Penzance." Rated PG.

Los Angeles Times

★ Tuesday, August 10, 1982/Part VI

THE PIRATE MOVIE

A 20th Century-Fox release of a David Joseph production. Producer Joseph. Director Ken Annakin. Screenplay Trevor Farrant. Executive producer Ted Hamilton. Associate producer David Anderson. Music Terry Britten, Kit Hain, Sue Shifrin, Brian Robertson. Camera Robin Copping. Editor Kenneth W. Zemke. Sound Paul Clark. Production design Tony Woolard. Choreographer David Atkins. Costumes Aphrodite Kondos. Animation Maggie Geddes. Songs and story concept based on "The Pirates of Penzance" by Gilbert and Sullivan. Featuring Kristy McNichol, Christopher Atkins, Ted Hamilton, Bill Kerr, Maggie Kirkpatrick, Garry McDonald, Linda Nagle, Kate Ferguson, Rhonda Burchmore, Cathrine Lynch, Chuck McKinney, Marc Colombani.

Running time: 1 hour, 25 minutes.

MPAA-rating: PG.

TREASURE HUNT, PARTY SLATED

A KIIS-FM treasure hunt and beach party for the Easter Seals Society will be held at noon Saturday at Santa Monica Beach. Tickets for the treasure hunt are \$5. The beach party is free.

'The Pirate Movie' Turns Broadway Musical Into an Adolescent Ripoff

Movie Review

It's not all that unusual for movies on similar subjects to appear at the same time. The two "Harlows" of a few years back come to mind, and "Bloody Sunday" and "Two Minute Warning." When an idea succeeds, there's never a shortage of rip-off artists eager to cash in.

Usually the copycats wait until after the original is released. But if you can dash off a quick hour and a half of shlock, and beat your inspiration to the punch, so much the better.

Better for the moviemakers, perhaps, but in the case of "The Pirate Movie," much, much worse for the audience. The inspiration is a jazzed-up version of Gilbert and Sullivan's "The Pirates of Penzance," which has been packing them in on Broadway for a couple of years, largely due to the presence of Linda Ronstadt in a key role. Ronstadt is recreating the role for the screen, presumably in a musical much like the show.

THIS QUICKIE version, starring Kristy McNichol and Christopher Atkins, borrows the source material and the lighthearted approach, but none of the affection for the original or the quality of the stage production. It substitutes the worst kind of coy, inside Hollywood patter, astoundingly bad musical numbers and cheap sex jokes.

It doesn't even stick to swiping from one picture. "Raiders of the Lost Ark," "Star Wars" and "The Adventures of Robin Hood" are called upon to provide some of the quality this one lacks.

Not content to present the story in its mid-19th century setting, the writers have hit on the overworked "it's only a dream" approach. McNichol plays a bespectacled girl named Mabel, the ugly duckling in a gang of bikini-clad friends. After a boating accident, she dreams that the friends become her spinster sisters, transported back to the 1800s, and she the youngest, smartest and prettiest of the lot.

A gang of scurrilous pirates and a reluctant apprentice invade the girls' home, but the ladies aren't too unhappy to see them. The resultant clash is supposed to bring love, song and dance to all.



AS FOR the love — Mabel is the most brazen Victorian lady imaginable. She wanders around in a dress split to mid-thigh, and cracks double entendres and makes feeble stabs at feminism. Atkins is lusted after by male and female alike.

And the songs — Gilbert and Sullivan's immortal lyrics are updated with references to Zen, est and Bo Derek. But the real insult comes in the modern songs. Every time a character opens his mouth to sing, out comes fully orchestrated sound, complete with echo effects and backup singers.

The choreography is the best part of the film. Whether it's a pirate brawl, the maidens going for a swim or the comic antics of a group of policemen, the picture is pleasant to look at, if not to listen to.

Atkins' experience in "The Blue Lagoon" has made him no stranger to exploitation pictures. But why did McNichol make this clunker? I would prefer to think that it was greed — how could anyone think there was anything worthwhile in this mess?

"The Pirate Movie." Playing at Westgate 6. Rated PG. Language, adult situations.

Have you tried Film Fling yet? It's a devilish movie quiz with a heavenly first prize — two passes to any movie theater in Macon for six months. There are lots of other prizes too. Look for it in today's *Macon News*, or write Film Fling, *The Macon News*, Promotion Department, P.O. Box 4167, Macon, GA 31213.

Macon News

FRIDAY/LEISURE, August 13, 1982



From Left, Kristy McNichol, Christopher Atkins Find Romance in Musical

Silly, but not funny....

BY RICHARD FREEDMAN

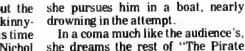
Newhouse News Service
Gilbert and Sullivan probably will
survive "The Pirate Movie," a gross,
witless travesty of their "Pirates of
Penzance." Audiences may not.

Attempting to make this summer's big petting movie along the lines of "The Blue Lagoon" — the characters even drink ghastly "Blue Lagoon" cocktails — director Ken Annakin has cast the film's teenybopper heart-throb Christopher Atkins as Frederic, the reluctant apprentice pirate.

But instead of learning about the birds and the bees while skinny-dipping with Brooke Shields, this time he is co-starred with Kristy McNichol ("Only When I Laugh") as Mabel, the most-precocious daughter of Major General Stanley (Bill Kerr).

Mabel starts out as a shy, bespectacled modern maiden suddenly smitten with Frederic, who's an actor in a pirate pageant playing in her home town.

Her sexier girlfriends steal Frederic away from her, however, so



In a coma much like the audience's, she dreams the rest of "The Pirate Movie" as a Victorian girl with a modern foul mouth (one of the film's more depressing features is its constant use of double entendres, meaningless to the very young, embarassing to those over the age of 13).

Another depressing thing is the way some of the Gilbert and Sullivan songs are used — with appalling modern lyrics — interspersed with pop treacle warbled by McNichol and Atkins.

In a doomed attempt to salvage this misbegotten enterprise, there's also an animated underwater sequence featuring the cutest fish since Disney's heyday, and coy references are made throughout to such boxoffice hits as "Star Wars," "Raiders of The Lost Ark" and the Inspector Clouseau movies, with Garry McDonald doing an inept imitation of Peter Sellers as the bumbling French detective.

Since much of the humor in the Gilbert and Sullivan operettas stems

from an inspired use of anachronisms (the whole idea of buccaneers invading the placid seaside resort of Penzance is hilarious), the anachronisms of "The Pirate Movie" shouldn't be as offensive as they are.

One reason they don't work, though, is that the Victorian Mabel dreamed up by her modern counterpart is even more contemporary than she is, so the whole satiric point is lost.

Filmed in Australia with a largely native cast, "The Pirate Movie" also misuses the talents of Ted Hamilton as the Pirate King (since he can't sing, he does a wretched imitation of Rex Harrison's parlando in "My Fair Lady"), and Maggie Kirkpatrick as Frederic's homely but lascivious governess Ruth (since she's really quite pretty, there's another comic point lost).

So "The Pirate Movie" manages to be silly without ever managing to be funny, either as an updating of "The Pirates of Penzance" or as a spoof of that longforgotten genre, the swashbuckler picture.



Swords, purposes crossed in film

If audiences don't know quite what to make of The Pirate Movie (PG), which opened vesterday at the Malco's Quartet and Mall of Memphis cinemas, they won't be alone: neither did 20th Century-Fox.

The first of two movies over the next few months to be based on Gilbert & Sullivan's The Pirates of Penzance. The Pirate Movie doesn't have the courage of any of its various convictions. It has the characters, a loose approximation of the plot and a few of the songs from Penzance, all set as a long dream sequence within a brief and pointless contemporary story of a tombov named Mabel (Kristy McNichol) who gets left behind when her girlfriends run off with a handsome young performer (Christopher Atkins) in a seacoast pirate festival.

It also has half a dozen new rock songs sloppily interspersed among the crisp, witty Penzance ditties, some of which have been fitted out with new sets of lyrics. And when nothing else is going on, scenarist Trevor Farrant throws in anachronistic visual and/or verbal references to Jaws. Mae West's famous vulgar greeting to Cary Grant in She Done Him Wrong, the late Peter Sellers as Inspector Clouseau in The Pink Panther, and Harrison Ford as Indiana Jones in Raiders of the Lost Ark. In the last extremity, he even throws in a pie fight — but with pizza, not cream, pies.



Edwin Howard

The Front Row

What director Ken Annakin has made of all this is just what you would expect from a little mish here and a little mash there - a mishmash.

Miss McNichol, one of the screen's best young dramatic actresses, is also an agreeable comedian and, with the help of the usual electronic filtering, a passable singer. Her lightness and charm are the film's passport out of utter absurdity. Her co-star, Atkins, bares his chest almost as much as he did in The Blue Lagoon, but otherwise bears little resemblance to the swashbucklers he's supposed to be spoofing.

For me, the film's most diverting moments are those closest to Savoyard-style Gilbert & Sullivan - particularly Bill Kerr's singing of "A Modern Major-General," and the policemen's dance to "With Catlike Tread."

But The Pirate Movie will have to be put down as a pirated version of The Pirates of Penzance. Let's hope Hollywood does better by the New York Shakespeare Festival's Broadway hit revival of the original operetta next year.





Christopher Atkins, left, Maggie Kirkpatrick and Ted Hamilton with pirate crew

Movie review

'Pirate' has viewers walk plank

JON MARLOWE Miami News Mevie Critic

This is NOT the real thing. Although the producers of "The Pirate Movie" are claiming their film is a "free-wheeling adaptation' of Gilbert and Sullivan's "The Pirates Of Penzance," let us not be misled. "The Pirate Movie" is not Gilbert and Sullivan, but rather some of the most inane pop-rock music ever written courtesy of songwriters Terry Britten, Kit Hain, Sue Shifrin and Brian Robert-

Making these musical matters even worse, both "Pirate" stars Kristy McNichol and Christopher Atkins can't sing, so all we do is watch them mouth the words to all this pop dribble as they cavort about as two sword-wielding lovers who take on a group of nasty, dastardly pirates.

If "The Pirate Movie" isn't "The

Pirates of Penzance," then exactly what is it?

Well, it's probably the biggest mish-mash of pop culture, double entendre, bad acting (both McNichol and Atkins are just atrocious), horrific singing and boring pop music ever strung together in one

Let us try and forget for eternity that screenwriter Trevor Farrant has given every line a double meaning which refers to either a male's or female's private parts. The rest of his script is just as childish:

A modern day girl named Mabel (McNichol) washes up on shore one day and begins dreaming of days long gone by: of Long John Silver and ships which hoist the skull and crossbones and meeting a dashing young pirate boy named Frederic (Atkins). In her dream Mabel and Freddy come to fight the good fight to free Freddy from his pirate apprenticeship and prove to Mabel's father that he's really worthy of marrying her.

Director Ken Annakin knows this is not exactly top-flight material, so to punch it up he turns his movie into one, big pop culture joke: Swords suddenly turn into laser beams ala 'Star Wars;" as Frederic digs for buried treasure on the ocean floor animated fish float by; the theme music to "Jaws" pops in and out of the film; a man who resembles Harrison Ford's Indiana Jones suddenly appears to shoot a samurai warrior a la "Raiders" . . . heck, even Andy Warhol wouldn't throw this much pop junk at the wall and hope to make it stick.

For years now most film critics have cited the disastrous "Sgt. Pepper's Lonely Hearts Club Band" as the ultimate low in teen-oriented musicals. Well, the Bee Gees and Peter Frampton should be eternally grateful to Annakin for making this film. "The Pirate Movie" now replaces "Sgt. Pepper" as the worst teen musical ever made.

THE PIRATE MOVIE, starring Kristy Mc-Nichol and Christopher Atkins; rated PG: double entendres. Playing at 163rd St., Bay Harbor, Cinema 4, Coral, Sheridan 7, Hielesh, Miller Square and Sunitand

Movies

'Pirate Movie' scuttles future swashbucklers

Kristy McNichol might be a pretty good actress, but who can tell?

Certainly there's no clue in her latest effort, "The Pirate Movie."

McNichol doesn't have to do anything in this movie but look cute. She does that well, but that's hardly acting.

A good rule of thumb in moviegoing is to avoid movies with the word "movie" in their title. Offhand, "The Muppet Movie" is the only exception I can think of to that rule.

"The Pirate Movie" is no exception.

Review

From its stars — McNichol and teen idol Christopher Atkins (last seen in "The Blue Lagoon") — you would guess, correctly, that this film hopes to find an audience among teen-agers, primarily teen-age girls.

But this movie insults the intelligence of virtually every potential category of moviegoer — young, old, male, female, pirates, whatever.

"The Pirate Movie" purports to be an updating of Gilbert and Sullivan's "The Pirates of Penzance." which

has been a sensational hit on Broadway.

The film version of the Broadway play is due this winter. "The Pirate Movie," alas, has beaten it to the screen, and perhaps has single-handededly sunk the market for pirate movies.

Here, instead of witty Gilbert and Sullivan music, we're stuck with the worst kind of pop music — bland, sugary, shapeless, astoundingly unmemorable. The exception, a new version of "I Am the Very Model of a Model Major General," features "updated" lyrics such as "I'm into 'est' and all the rest/I've undergone analysis."

The movie begins when McNichol's character, Mabel, is swept overboard from a small boat and washed onto the shore of an island. There — in the most original conceit this film has — she dreams the rest of the movie.

In that dream, which takes place at the turn of the century, she meets Atkins, the youngest pirate of a fear-some crew. To our vast surprise, Atkins — who is nothing more than an handsome, tanned fuzzball — and McNichol immediately fall in love.

From that point, "The Pirate Movie" is an awkward combination of farce, romance, sweet-natured satire and musical comedy. The mixture just doesn't work.

To her credit, McNichol injects some life into this



Mike McInally of the Missoulian

film, despite the fact that she's wearing makeup and costumes that make her look unnervingly like Olivia Newton-John, a handicap that no one should have to endure.

If McNichol can find better vehicles than "The Pirate Movie," she has the potential to become a star of the first order. She'll probably thank us one day if this movie quickly sinks out of sight and is forgotten.

"The Pirate Movie" is playing at the Wilma and is rated PG, parental guidance suggested. It contains some naughty language and some sexual double-entendres.

Kristy McNichol Trying to Move into More Adult Roles

By CAROL WALLACE New York Daily News

NEW YORK - Loud voices are spilling from behind closed doors at Kristy McNichol's upper East Side apartment that she shares with her "very, very, very good friend," hairdresser Joey Corsaro. The voices are raised neither in sweet endearments nor the do's and don'ts of home perma-

I catch a word here, a phrase there. Something about "growth" and "being my own person." They know I am on the way, so I refrain from knocking in the hope that things will settle down They don't. I knock.

Kristy opens the door slowly, smiling shyly. There is a moment of embarrassed silence. She and Corsaço are probably wondering what I've heard. I. in turn, am wondering whether I am going to witness a restaging of Who's Afraid of Virginia Woolf?

"Hi, nice to meet you," she says sweetly, extending her hand for a firm shake. "This is Joey." She points to a tall, handsome, mid-20ish man with slicked-down curly black hair and a diamond stud in his left ear. He, too, appears to be slightly uncomfortable. but he puts on a friendly front. For the moment anyway, peace is at hand.

Their bright, airy apartment seems lifted from a Bloomingdale's catalog. Puffy sofa sections and chairs sit like aqua-colored cloudbursts on white shag "carpeting. There's black smoked glass lining a living-room wall and a few human-sized plants next to the slidingglass doors of their balcony. McNichol settles onto the edge of the sofa and leans forward with a let's-get-on-withthis look on her face. Corsaro fetches a glass of water for me and joins us.

At 19, McNichol is finally shedding her cute, pubescent image and slowly slipping into adulthood, professionally and personally. Her gawky, tomboyish looks have been exchanged for sleek. sophisticated clothes and a short blond hairdo. Six months ago she abandoned a \$1.7 million Los Angeles home, Jaguar and Jeep, not to mention family and friends, to move here permanently. "I just wanted to try and live here and experience other places," she said. "People in New York ... they're a lot quicker.

Her movie image is undergoing an overhaul as well. She is abandoning TV in favor of feature films and successfully began the transition to "adult roles" last year in Neil Simon's Only

When I Laugh. In her new film, The Pirate Movie, a knock-off of Pirates of Penzance, she sings and hams it up opposite teen hunk Christopher Atkins. And in her next movie, I Won't Dance. she'll play a 21-year-old handicapped flutist whose love life is slightly out of pitch.

Still, don't expect to see McNichol, who has been acting since she was 8, seduce her way across the silver screen anytime soon. America isn't ready for it. Neither is she.

"I've been offered a few older, heavy roles," she said. "My manager and I are really choosing my roles carefully. But I do have to grow up." She smiles, and added pleadingly, "You gotta let me grow up!"

While her looks don't compare to post-pubescent contemporaries like Jodie Foster, Tatum O'Neal and Brooke Shields, her acting abilities more than compensate. She consistently captivates critics and has built a following of adoring teens and their mothers, who stop her in the street and say, "I wish my daughter could be just like vou.

"Kristy and Olivia Newton-John are our two top female personalities," said Hedy End, editorial director of 16, a fan magazine whose average reader is 14 and female. "She has an innocent face and her roles have always been family-type characters who do the right thing in the end. The kids eat it up.'

"Yeah, I guess I do have a different image than Tatum and Brooke," McNichol said with a laugh. (She was once, promised the part of the little girl in The Bad News Bears but lost out in a last-minute switch because Tatum had a bigger name. The two later starred in Little Darlings. There were no hard feelings.) "I have the image of being an all-American girl, which I think is a great image. Why? What's wrong with being the all-American girl?'

The Pirate Movie is a \$9-million Australian producton that McNichol describes as "an Airplane type of movie, zany and off the wall." It is an adaptation of the Gilbert and Sullivan operetta and co-stars Atkins, the onceand-future king of the Loincloths. Blond, blue-eyed and beefy, he was last seen satisfying his newly discovered libidinal urges in The Blue Lagoon with Brooke Shields. The Pirate Movie is Atkins' first since that 1978 Paradise Island encounter.

"It's not that I haven't been offered other parts." said Atkins in a 20th

Century-lox press release. "It's just that Hollwood's a very scary place for somebod who had no intention of being there in he first place." That, or there just aren't many parts around for guys who look great in loincloths.

"He's great, he's a nice boy," said McNichd of Atkins. "He has great charm. He loves women, he loves girls. The firs night we met he brought me a rose from the dinner table. It was really weet." Did his gallantry ignite an off-amera romance?

"A lttle," McNichol said, looking toward the floor and nodding. "We liked ach other. We went out a few times. We still see each other once in a blue noon.

Thoigh it's unlikely she and Atkins will lecome the Nelson Eddy and Jeanste MacDonald of the 1980s, their combned popularity among teen-agers should mean a treasure of gold at the

The press release from 20th Century-Fox contains another interesting tidbit. "Weve retained the characters, the eccentricity, the fun and some of the muse," it says. What they didn't retain was Linda Ronstadt, Rex Smith and Kevin Kline, all of whom starred in Joseph Papp's Broadway version of Pintes and are featured in the movie version of the play due out at Christ-

"I don't think it's really a ripoff," sad McNichol of The Pirate Movie "It's zany. It's also a love story at the same time. Chris is great in it. It's a real fun movie. I enjoyed making it so much. And I know when you enjoy something a lot, you know other people will enjoy it too.

... Uh-huh. Maybe it was the untimeliness of my arrival. Or maybe she just goesn't like interviews. Or maybe she doesn't have a way with words. Whatever the case, on this day McNichol is answering questions in short, crisp, five-to-10-word sentences, offering little more than the equivalent of name, rank and serial number.

Her sentences are filled with California lingo (when I ask about her first TV series, Apple's Way, she said: "I just went with it. I didn't stop to think about it. I kind of flowed with it"), and her description of everything from Burt Reynolds to I Love Lucy reruns is "he's great, she's great, they're great, it's great.'

A few nuggets of information do emerge, however. She says she doesn't regret not attending a regular high

school ("I was working too much and never had a chance to think about it"). is glad she started acting early ("I feel I've gained something by growing up fast — you have a better way of being on top of things"), seldom reads her reviews ("If I did, I'd start going up and down and relying on what people say about me," prefers to shun the Hollywood scene ("I don't want to become a Hollywood person where show business is all that matters"), is seldom bothered by unruly fans ("Guys who come up to you and say dirty things, that's a bummer"), and gets along with co-stars and directors ("When I'm working, I'm happy, I have a great time. I don't see any reason to storm off and get mad when one little thing goes wrong").

McNichol's lofty on-camera credentials, however, speak for themselves

She started doing commercials when her divorced mother signed her up with a children's talent agency. "I did a Kraft cheese commercial." McNichol said with a laugh. I ate cheese and smiled a lot." That smiling led to some bit parts on TV and ultimately her own series, Apple's Way. She later appeared on other series, including Starsky and Hutch, before landing the role of young Buddy Lawrence on TV's popular Family. She won two Emmy awards for her portrail of the sweet. caring adolescent, and the show made her a household name.

"We've lost touch," she said, when asked if she sees former Family costars like Sada Thompson and Meredith Baxter-Birney. "When we run into each other, it's great. McNichol grew up in Los Angeles, a designated "good" baby. "My mother told me once that I was such a good baby. I never did anything wrong," she said. That's an awfully hard reputation to live up to, I suggest. "Tell me about it," she sighed.

Her parents divorced when she was 3. Her older brother, Jimmy, 21, is also an actor: a younger brother, Tommy, 18, "is a very bright boy who's into computers "Her mother Carollyne, who once managed McNichol's career, remarried last year; Kristy's stepfather is nine years her senior.

"It's hard to be close to the family when I'm always on the road doing movies and running around." she said. Does she miss her family ties? "Mmmmm, not really," she said, after a short pause. "Because I also have my life, and I'm growing up. So sometimes it's healthy not to stay so close to your

family and get to know who you are."

What McNichol will never be accused of is "going Hollywood." Her best friends are not in show biz. She refuses to talk about her income, reported at \$1 million a year. ("I don't think about the money I make. Ever. Money makes people do crazy things.") She claims no interest in expensive baubles, confessing that her only spending weakness is on her fashionable wardrobe.

"Clothes. I like hot clothes," she said. "Nice things. yeah. I like nice things. But they're not vital."

On this day, she is wearing a blueand-white striped, calf-length jumpsuit and white pumps. Her hairdo, a short, upswept style, was created by Corsaro, a former hairdresser at Henri Bendel. McNichol, who is a blond in The Pirate Movie, is letting her "natural color" mgrow in, natural being a blondish brown

"Four months before The Pirate Movie. I decided I wanted to be a blonde." she said. "I don't know why, I just did. So I tried it. Then I decided I wanted to grow it out. I think I'll leave it natural for a while. It's not a conscious effort to change my image. My manager mentioned maybe we should try something different." >

She keeps her private life under wraps. "("I think my personal life is mine," she said with a shrug:) She describes Corsaró as "a very, very, very good friend — he does my hair and we have a great time together.' But she says she still dates others. "I haven't gone out with a lot of guys because I'm very selective. I won't go out with just any guy." What kind of guy will she go out with? "A gentleman," 'she said. "Very kind. Very warm. Very sensitive. And fun.

It's no secret, however, that she would love to meet up with John Travolta on a darkened dance floor. "There's just something about him," she said. "I ran into him a couple of times. He said, 'You're great.' I said, 'Thanks, you are, too.'") She says she'd like someday to meet President Reagan, but stops short of saving "there's just something about him'

Corsaro, silent for most of the interview, offers some insight into Kristy. They met at a photo studio four years ago, when he was assigned to do her hair for a magazine spread. She went back to Los Angeles but nine months later got "a real bad perm" and sent out an SOS for him.

"I left Bendel's for her." he said proudly. "I left a five-year job." He doesn't seem unhappy about the decision. "She's very strong, like a little rock. She's very easy to get along with. Most important. I don't like to call her a movie star. She just does her work, and when they yell 'Cut!' we see Kris again. I mean, when we work, we work hard. When we play, we play hard."

Isn't this how Jon Peters, Barbra Streisand's hairdresser-good friend, got

"I just produced my first film." Corsaro deadpanned

Three weeks following our interview. McNichol calls from California She has abandoned her bicoastal experiment, sublet her New York apartment and moved back to Los Angeles "permanently." "There's just too much business I have to take care of here. she said. She and Corsaro are living in separate apartments and liking it

When she finishes filming 1 Won't Dance in Europe this fall, she will complete a made-for-TV movie for CBS, perhaps cut an album, and then picks her next "adult" role carefully Back to the business of growing up Surprisingly, she says her responsibilities as-teen role model are no extra

"I don't do bad things," she said "I'm not the kind of person who just goes crazy in public or in my house, so there's really nothing to hide

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SNEAK PREVIEW

Inept 'Pirate Movie' is bad beyond belief

By DALE SCHNECK
Call-Chronicle Film Arts Editor

If you think those TV commercials for "The Pirate Movie" made it look like one of the dumbest pictures of the year, your instincts are absolutely right.

Billed as a "musical comedy adventure," this totally inept Australian production features forgettable tunes, homemovie humor, and a silly adventure that even the Brady Bunch would have rejected.

Yes, "The Pirate Movie" is vanity filmmaking at its worst. Obviously executive producer Ted Hamilton couldn't get arrested as an actor, so de decided to make his own motion picture and hire himself as The Pirate King. But why he had to drag two harmless kids like Kristy McNichol and Christopher Atkins into his sloppy, self-indulgent mess is beyond comprehension.

If there is such a thing as reincarnation, I'm sure that Gilbert and Sullivan are making plans right now to get even with Hamilton for his cinematic abuse of their "Pirates of Penzance." No self-respecting pirate would ever admit to dancing and mugging for the camera as do the actors in this movie who make the Village People look very masculine by comparison.

McNichol, as a modern-day, teen-aged wallflower who dreams of an oldtime adventure after she's swept ashore unconscious when her boat capsizes, is stuck



Kristy McNichol and Christopher Atkins in an unfortunate situation

with the most pathetic dialogue ever dumped on an actress. Many of Kristy's loyal fans will be turned off by tasteless double entendres that I believe she'll soon regret.

And Christopher Atkins as McNichol's pirate hero is unable to deliver a single

line of conversation without making it sound like it's straight from a junior high school play. In a blatant attempt to attract Atkins' teenybopper admirers, the producers have found every excuse for the young man to take off his shirt a la his limited wardrobe in "The Blue Lagoon."

Hamilton as The Pirate King is the closest thing to a dirty old man in recent movies. Although the film has a PG rating and is clearly designed to appeal to 13-year-old girls, most of the so-called "gags" have the foppish, white-haired Hamilton making sexual advances toward McNichol who still looks like she's only 16. Add to that "jokes" based on constant sexual references to the men's "swords" and "daggers," and the sleazy tone of the film becomes all the more reprehensible when promoted to young audiences.

Technical aspects of this film are no better than the inane script and incompetent direction. The shaky cinematography has a low-budget look to it with distracting shadows often running across the actors faces. If only there had been bigger shadows, McNichol and Atkins could have tried to deny that they ever appeared in such an embarrassing turkey.

Considering that Australia has given American audiences so many outstanding pictures in recent months ("Breaker Morant," "Gallipoli," and "The Road Warrior"), I suppose that "The Pirate Movie" only proves that even filmmakers down-under can crank out junk with the best of them. I just wish that they had buried this flick before they ever decided to export it to foreign soil.

PG: A juvenile production that even young audiences will find amazingly amateurish. Now showing at the Eric-3 in Allentown and the Eric-4 in Easton.

Pirate Movie presents parody

"The Pirate Movie" ** 1/2
Produced by David Joseph
Dirtected by Ken Annakin
20th Century Fox
Rated PG

Reviewed by Randy Brown

"The Pirate Movie" is a parody of a parody of a....It starts by having some good, clean dirty fun with "The Pirates of Penzance" and that's fine, but somewhere along the way (I could never spot exactly where) the cuteness became an albatross hung around the neck of the production.

The movie wavers between the combination brash-andsubtle satire of Monty Python and topical "in" jokes designed for the youngsters. And that may very well be my problem with the flick: it's designed to appeal to the pre-

Movie reviews

teen and teen crowd. The vast majority of the audience opening night was there to see Kristy McNichol and Christopher Atkins, the teen stars. That is an uneven matching if ever I saw one (but more of that later).

There are some very funny moments in the film although sometimes the jokes are overextended. I laughed a lot, a few times when it wasn't intended (I felt some dirty looks when I giggled uncontrollably during one of Atkins' love songs).

The cast is laudable for its attempt — any failure is in the script and the directing. Ted Hamilton is a fine satirical actor and milks the role of the Pirate King for more than it's worth; Maggie Kirkpatrick is delightfully saucy as the ship "wench"; Kristy McNichol is turning into an actress with range and power; Christopher Atkins is cute in that southern California beach fashion.

The biggest problems with this flick are the music and the uneven casting. The satirical songs are fabulous — the love songs are at best, okay; at worst, rotten. McNichol does an almost passable early Olivia Newton-John imitation — I prefer the real thing; Atkins sings a love song like he was having labor pains. Of the two voices, hers is better and that isn't saying much. •

This is the first time I've ever noticed choreography satirized. Occasionally, it works.

This movie will probably make a bundle. It will do very well with the youngsters. Surprisingly, I actually enjoyed it more than I thought I would. It contains bits and pieces of every swashbuckler flick made, from Errol Flynn to "Star Wars" and "Raiders...." However, sometimes this effort works; sometimes it does not.

I will give this summertime fluff **12.

entertainment



Christopher Atkins and Kristy McNichol star in 'The Pirate Movie'

'The Pirate Movie' apt name for version of Broadway hit

By JANET MASLIN Of The New York Times **News Service**

NEW YORK - They weren't fooling when they named this "The Pirate Movie," because it's the show-business equivalent of buccaneer tactics that landed this version of "The Pirates of Penzance" into neighborhood theaters several months ahead of the other version, the one based on the Broadway production. The current film is bound to be the lesser of the two even if the second one isn't so hot.

"The Pirate Movie" stars Kristy McNichol and Christopher Atkins in a cut-rate kiddle version of Gilbert and Sullivan, laced with synthetic pop ballads and leavened with infantile dirty jokes. (Most of these have to do with pirates threatening to clip other pirates in the groin while fencing.) The original music is also here, or some of it is. But it's either relegated to the background while McNichol does some mugging, or it's been fitted out with "now" new lyrics. "I'm older than the Beatles but I'm younger than the Rolling Stones," sings the modern Major General, who also has occasion to mention Malibu.

Atkins starts out in a pirate suit and is eventually back in his "Blue Lagoon" loincloth. But his line readings are no match for his physique; he sounds so much like someone

movie review

reciting in a school play that his speech barely has a conversational rhythm. McNichol, decked out in a lot of ruffles but still her tomboyish, wisecracking self, is better than anything else here but still not in good form. Ken Annakin, the director of "The Longest Day," makes this a movie full of tacky superimpositions and messy matching shots. When Atkins walks dreamily down a country road, he sees McNichol's face superimposed upon the sky, and the same thing happens when he peers into a puddle of water.

"The Pirate Movie," lacking jokes of its own, reaches shamelessly into other movies for a few. At one point, one of the pirates' swords turns into a laser-sword from "Star Wars," with a voice like Obi-Wan Kenobi's in the background. At another point, the film is visited by a French police inspector in a trenchcoat (Garry McDonald), who does a thoroughly groan-worthy Peter Sellers imitation.

"The Pirate Movie" is playing at the BAC Fairview Cinema in Fairview Heights. The movie is rated PG ("Parental Guidance Suggested").

'Pirate Movie' cries out for audience to mutiny

By JAMES CALLOWAY

"The Pirate Movie" brings the following words to mind: boring, clumsy, inept, tiresome, insulting, incoherent, juvenile, flimsy and insipid.

In order to avoid appearing one-sided, I have to admit that a few of the mov-

ie's jokes were so bad they were funny. I have a feeling the filmmakers were hoping to create the same effect with the movie as a whole. If so, then "The Pirate Movie" fails even at being bad.

The idea for "The Pirate Movie" must have sounded cute on paper, to film a modernized version of the Gilbert and Sullivan operetta "The Pirates of Penzance" with some rock music thrown in for good measure. But then someone cast Christopher Atkins and Kristy McNichol in the lead roles. Atkins' only apparent talent is for having curly-haired good looks. Miss McNichol has demonstrated some acting ability in the past, but if she keeps going like this she's going to forget how.

The filmmakers kept some of

the original music, but they don't seem to have liked it much. The lyrics to songs like "I am the Very Model of a Modern Major-General" have been changed, adding racier. language and anachronistic references to the Rolling Stones. The numbers are performed with less enthusiasm and imagination than you would expect from a grade school recital.

The alleged rock songs that have replaced most of the Gilbert and Sullivan music hardly do any better. The imminently forgettable numbers were composed by a committee of four people, but a quartet of computers probably could have created more interest-

ing music than this.

Take away the music and you have a movie stuck together with plastic tape and bubblegum. On occasion, "The Pirate Movie" borrows scenes directly from more popular movies like "Star Wars" and "Raiders of the Lost Ark." It's as if the makers of "The Pirate Movie" hope you will remember those better films and not feel so bad about wasting your money.

★ At the Village Twin. Rated PG (The movie contains references to sex and excrement).

Entertoinment

Swashbuckling movie without the swash

By D.W. ROBERTSON, Nugget Staff Writer

Both baseball fans and followers of Sir Francis Drake are going to be disappointed if they go to see The Pirate Movie thinking it's about either the Pittsburg team or pillaging sailors from another age: the film has absolutely nothing to do with the former and very little to do with the latter.

In fact, whether the movie, playing at the Cinemas Champlain, with its Dennis the Menace look-alike hero and its smart-talking heroine, has much to do with anything is a good question. The film, which starts off in the 1980s, shifts its setting back in time through the dream world of leading lady Kristy McNichol.

Christopher Atkins, who not long ago grew to puberty on a tropical island with a blue lagoon. stars as the wide-eyed 21-year-old who decides he no longer wants to be a pirate, his childhood and adolescence having been spent in the company of pirates who in this movie do more crazy singing and dancing than sailing.

Playing opposite Atkins is the prankish-looking McNichol, youngest child in a family of about 10 girls who live in a big house by the sea. Wise beyond her years, McNichol obviously hasn't forgotten what she learned in an earlier film about summer camp. She's a little too smart, however.

The movie, full of Mel Brooks-style double entendres, relies for a lot of its attempts at humor on popular movies. The laser sword from Star Wars, for example, shows up in one of the sword-fighting scenes and Peter Sellers' bumbling detective character from the Pink Panther puts in an appearance. The hero of Raiders of the Lost Ark is also on hand for a few seconds. The only truly comical characters are the cowardly police constables from a nearby village, and they're only in the movie for a few seconds.

If the producers of The Pirate Movie aren't embarrassed, they should be. Maybe they should have tried baseball in the first place!

'The Pirate Movie' simple but entertaining

By Sumper Rand

OF THE SENTINEL STAFF

he Pirate Movie is a tongue-in-cheek, everything-but-the-kitchen-sink movie which is occasionally just plain silly.

Somewhere, deep down in the credits, it says "Based on The Pirates of Penzance by Gilbert and Sullivan." but except for the names of the characters, pieces of the plot and four or five of the Gilbert and Sullivan songs, it's much more a Hollywood concoction.

The jolly pirates surface when shy, bumbling Mabel (Kristy McNichol) is washed up on an island after her boat capsizes. She starts dreaming of the lad Frederic (Christopher Atkins), whom she's just met at a Pirate Week celebration in her Australian hometown.

Frederic is played with artful

Please see REVIEW, B-4



McNichol, Atkins In 'Pirates'

Movie review

Film: The Pirate Movie + Stars: Kristy McNichol, Christopher Atkins Director: Ken Annakın Producer: David Joseph Screenplay: Trevor Farrant Rating: PG (profanity, salty puns) Playing: Fashion Square Cinema. Interstate Mall Six

Excellent: *** Good Average: ** Poor: * Awful

REVIEW

From B-1

simplicity by Atkins who made his screen debut in -fast year's highly successful Blue Lagoon. The character is not quite the simpleton he is in the original Gilbert and Sullivan, but he's still foolish enough to return to the pirates even though he has reached the age where he would be allowed to quit, 21. The reason, according to the Pirate King, he was born on Feb. 29, a Leap Year, and had many more birthdays to go before fulfilling his contract.

McNichol is the youngest of Major General Stanley's flock of daughters. Her problem is that she can't marry Frederic until her older sisters are wed. So she matches them all up with the pirates.

But the movie soon departs from Gilbert and Sullivan by exaggerating the characters and resorting to double entendres and asides to the audience. The film also borrows heavily from other movies, employing devices such as Inspector Clouseau's lisp from the Pink Panther movies, Indiana Jones' most inspired moment from Raiders of the Lost Ark and The Force from Star Wars. The major general's daughters do a dance routine in Gay '90s bathing suits and parasols that is right out of a Busby Berkelev musical.

The Pirate Movie is a light-hearted, colorful, summertime romp. Not a minute is meant to be taken seriously. Both McNichol and Atkins are given original songs to sing, backed by an Australian rock group, and there is a lavish production number built around a new tune called "A Happy Ending." So, unless you're a Gilbert and Sullivan purist, you should be entertained.

McNichol saves this film from disaster

By Ken Tucker Inquirer Staff Writer

The Pirate Movie attempts to unite two great audiences: Gilbert and Sullivan fans and teenagers out for a hot date. The film, which opened Friday, is a total mess but a cheerful one, and has a single redeeming virtue: Kristy McNichol, who deserves an Oscar nomination for making The Pirate Movie intermittently amusing.

The film was conceived during Joseph Papp's smash-hit stage production of Gilbert and Sullivan's The Pirates of Penzance last year, starring rock singer Linda Ronstadt. The scam behind The Pirate Movie is obvious: Its creators decided to graft the clever, light-opera lyrics of Penzance to a goopy, young-love story reminiscent of The Blue Lagoon, and get their film into the theaters before the movie version of the Broadway show was released.

To this end, the filmmakers spared all subtlety. They hired pouty-lipped, crinkly-haired Christopher Atkins, co-star of The Blue Lagoon, to take off his shirt and make goo-goo eyes at Kristy McNichol. The Gilbert and Sullivan score has been supplemented with some soft-rock ballads and a few show-stopping original numbers for the pirate crew to warble (sample couplet: "We are the pirates/We can get irate"). And the plot is dementedly simple: Young pirate meets girl, young pirate loses girl, young pirate wins her back, all of this told in a misty dream sequence after Kristy conks her noggin on a sandbar at the start of the movie.

Director Ken Annakin has overseen this elementary tale with impressive clumsiness. In a film filled with corny sight gags, Annakin fails to shoot most of them so that the audience can understand what it is supposed to be laughing at. Then, too, Annakin permits Atkins to mug



Kristy McNichol and Christopher Atkins share a tender moment in the musical adventure, 'The Pirate Movie'

THE DID ATE MOVIE

Produced by David Joseph, directed by Ken Annakin, written by Trevor Farrant, photography by Robin Copping, music by Terry Britten, Kit Hain, Sue Shiffin and Brian Robertson, and distributed by 20th Century-Fox; running time, 1 hour, 33 mins.

MabelKristy McNichol FredericChristopher Atkins The Pirate KingTed Hamilton

Parents' guide: PG

and roll his eyes like an addled monkey, thereby ruining every joke before it is uttered.

The most embarrassing thing

about The Pirate Movie, though, is that Annakin and screenwriter Trevor Farrant have tried painfully hard to be hip. They have stuffed their movie with tedious in-joke references to hit films such as Raiders of the Lost Ark and Star Wars. They sprinkle in some unfunny obscenities whenever the action is dragging, and force McNichol and Atkins to deliver a lot of smarmy dialogue that serves only to congratulate their young audience on being fashionably jaded. After the third shot of a policeman's nightstick wilting, I was vastly relieved to hear an annoyed

prepubescent two rows behind me yell out, "What does that mean?"

Annakin and company cannot ruin Kristy McNichol, however. She cuts through the junk in this film with the slashing energy of a modern-day pirate. McNichol wrings laughs out of tired jokes on the strength of her fresh, sly delivery. Even the dumb songs she has to sing to Atkins are well-done; her clear voice and smart phrasing suggest an Olivia Newton-John with brains. Here and in her previous film, the equally mediocre Only When I Laugh, McNichol has combined two qualities that are usu-

ally inimical to each other: dark intelligence and a light, innocent openness that makes you want to follow her anywhere, just to see what her reaction will be. Kristy McNichol deserves a starring role much better than the one she has been tossed in *The Pirate Movie*.

It should be added that when I saw *The Pirate Movie* on Saturday afternoon at Sam's Place, the soundtrack of the film was tinny and faint, as if it was emanating from a small portable radio sitting out on Sansom Street, behind the movie theater. Turn up the volume a bit, please.

Clumsy 'Pirate Movie' Deserves To Walk The Plank

By ED BLANK Press Drama Editor

"Megaforce" was the megabomb

Theater managers went into hiding, lest they be stoned by departing patrons. No one showed up anyway.

Hide-and-duck maneuvers should come in handy, though, for folks showing "Pirate Movie." Moviegoers should bag it now and serve it with cranberries on Thanksgiving.

Truly terrible and utterly artless. "Pirate Movie," opening today on seven screens, is the most unconscionable debasing of a musical chestnut ever.

One needn't love the dated dialogue in Gilbert and Sullivan's 1880 operetta, "The Pirates of Penzance," to appreciate the operetta's timeless virtue: a robust score.

In The New York Shakespeare Festival's smash Broadway revival, most of the music is retained, but the flavor of the dialogue, acting and direction are tempered to make them quaintly comical for today's audiences.

A movie of "The Pirates of Penzance," made by the Shakespeare Festival gang, will be released next February.

The Australian "Pirate Movie" is a suspiciously timed rip-off intended to steal some of the real version's thunder while delivering shabby goods.

Christopher Atkins, if we're to judge his negligible aptitude in "Blue Lagoon," may not have noticed he was progressing from fair to putrid.

But Kristy McNichol ("Little Darlings," "Only When I Laugh") has too much talent to spend months on something she'll be dodging in interviews and TV reruns the rest of her life.

"Pirate Movie" has structural defects and conceptual miscalculations that may be unique.

We see the climax of a swashbuckler during the opening credits, then pull back to observe a film crew who have been watching it.

OK so far. But the film-withinthe-film and the film-being-made are just a feeble frame of reference for what follows:

A deliberately plain-looking Miss McNichol is left behind when Atkins



KRISTY McNICHOL Too much talent for this fiasco.

and several girls sail off for a picnic.

While trying to catch up in a separate boat, Miss McNichol tumbles out, washes ashore and dreams a rock-music recap of the swashbuckler, with a courtlier Atkins flitting about a more attractive edition of herself.

Our involvement in the nearly-90minute dream is minimized by an awareness it's nothing more, and by a total lack of involvement with the characters in or out of reality.

The film's tone falls between slapstick and sledgehammer whimsy, typified by a recurring gag: Characters spout "Ole!" whenever they mean "Touche!"

Corny? During a fight with an Oriental, a pirate says: "I told you to order Chinese, but this is ridiculous."

Sloppy? The process work is the worst I've seen since the Japanese retired Godzilla; it provides the only laughs, unintentional or otherwise.

Clumsy? During a musical number, the camera observes singers scrambling to get into a desired configuration.

Campiness? Bells ring when lovers kiss

Before the romantic leads meet within the dream, they sing as they walk toward each other. Sometimes their lips move: sometimes they imagine the lyrics. They embrace, kiss passionately, and finally, finally speak:

She: "Not bad."

He: "Thanks."

She: "Do you live around here?" He: "I've never lived till now."

It's hokey to no purpose. People who don't like very old musicals won't groove on the broad spoofing of dated story-telling conventions, and people who revere them will be turned off by the miserable way in which partly classical material is mauled.

Of the two dozen Gilbert and Sullivan songs, only about five have been retained, albeit abbreviated. We do get perfunctory versions of "I Am the Very Model of a Major-General" and "Come. Friends Who Plough the Sea" (Hail, hail, the gang's all here), but the rest are iettisoned in favor of a not-tooabominable rock score.

But even the rock is ravaged by the same very poor coordination of sound and image that hurt "Grease II." "Pirate" songs were recorded in a lab with echo and background sounds incompatible with their movie use; everything sounds canned and remote.

Ted Hamilton, as the pirate king, sings well, but director Ken Annakin, who has made nothing but flops since "Those Magnificent Men in Their Flying Machines" (1965), isn't committed to the film's musical components.

In a breach of judgment that is breathtaking, Miss McNichol turns to the camera during one of the few Gilbert and Sullivan numbers and says, "Do you believe that song?"

More than I do your movie, Darlin'. More than I do your movie.

(Rated PG for language and sexual innuendo.)

SIGNED - Marsha Mason, Jason Robards and Donald Sutherland have been signed to star in Neil Simon's "Max Dugan Returns." to be directed by Herbert Ross.

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A pirate vessel that just won't float

By MICHAEL WALSH Province Movie Critic

THE PIRATE MOVIE. Written by Trevor Farrant based upon The Pirates of Penzance by Gilbert and Sullivan, Music by Sir Arthur Sullivan and Peter Sullivan. Songs by W.S. Gilbert, Terry Britten, Kit Hain, Sue Shifrin and Brian Robertson. Directed by Ken Annakin, Running time: 100 minutes. B.C. classifier's warning: some coarse and suggestive language. Mature entertainment at the Capitol, Paramount and Willowbrook.

Mabel Kristy McNichol Frederic Christopher Atkins Pirate King Ted Hamilton Major-General..... Bill Kerr Ruth Maggie Kirkpatrick

"The weakest part of a Gilbert and Sullivan opera is the fact that the music was written 100 years ago. Now we don't listen to music like that anymore . . . '

- David Joseph Perhaps it's time that medical science turns its attention to rock music. After seeing The Pirate Movie, I'm convinced that too much of such stuff can be hazardous to your mental health.

After 12 years as a rock promoter, David Joseph wanted to get into the movie business in a big way. A founding partner of British-based GTO Artistic Management, Joseph returned to his native Australia where the flick biz was booming.

Joseph claims credit for the idea for The Pirate Movie. A little light went on in his head illuminating the message, "trash Gilbert and Sullivan."

From that dim-bulb notion, Joseph has produced a staggeringly inept motion picture, a film that will embarrass Australian moviemakers for years to come.

Because Joseph was aiming for the "international market," both his storyline and top-billed talent were imported. Television variety writer Trevor Farrant's inspiration is The Pirates of Penzance, played out here as a teenaged wallflower's dream of glory.

Los Angeles-born Kristy



Kristy McNichol and Christopher Atkins in The Pirate Movie.

McNichol plays the mousey, bespectacled Mabel. American Christopher Atkins is Frederic, an out going young actor and her inamorato.

Swept overboard in a boating accident, Mabel is washed ashore, where her unconscious mind makes her the central character in a pirate fantasy. She becomes the lusty youngest daughter of a modern major-general (Bill Kerr). Her love for apprentice buccaneer Frederic is complicated by the Pirate King (Ted Hamilton) and his plan to pillage the neighborhood.

First produced in 1880, The Pirates of Penzance was seen to need "improving." Among them, Joseph, Farrant and former Disney director Ken Annakin decided that they couldn't go wrong if they just assumed the world to be full of randy imbeciles.

Ferrant's script may be short on wit and logic, but it manages to brim over with lame-brained double entendres. The film's choreography, though credited to David Atkins, was obviously vetted by Monty Python's ministry of silly walks.

Rather than use 100-year-old music that no one listens to any more, Joseph brought in contemporary recording geniuses Terry Britten, Kit Hain, Sue Shifrin and

Chris Atkins, the male model whose near-nude scenes in The Blue Lagoon made him a teenybopper heartthrob, spends much of his screen time here in the same

Brian Robertson to produce 12 new

Tuneless and unmemorable —

what can you do with lyrics like

"love moves me inside/like the

moon moves the tide"? — this

must be what the rock cognoscenti

call "bubble gum" music. Five au-

thentic Gilbert and Sullivan tunes

are included in the score but all of

them have been rearranged and

lyrically adulterated to better fit

with what passes for humor here.

The Pirate King acts more like an

aging queen and his band of men

push the homosexual implications

of seafaring life with relentless en-

thusiasm, turning it into one of the

how, in a 1954 book called Seduc-

tion of the Innocent, psychiatrist

Fredric Wertham argued that

crime and horror comic books con-

comics, the good doctor claimed,

was the "injury to the eye" motif.

Wertham believed that such scenes

injury motif that gallops through

The Pirate Movie? Screenwriter

Ferrant seems to think that the

threat of violent emasculation is hi-

larious and jokes about it constant-

ly. Is there a doctor in the house?

What, then, are we to make of the

A recurring feature of such

tributed to juvenile delinquency.

Older film-goers may remember

A shrink would have a field day

chart-bound "hits."

with the rest.

picture's motifs.

upset young readers.

diaper-like loin cloth. He sings, sort of, as does McNichol.

Its fresh-faced stars notwithstanding, The Pirate Movie is neither wholesome nor particularly innovative. A movie epic that can boast a cast of dozens, it shows that even the mighty Aussies can strike

A Walking Weapon That Never Misses!

Gilbert and Sulllivan deserve better

By PETER TRAVERS

What can I say about "The Pirate Movie," new to local theaters and soon, I am certain, to be gone? Starring Kristy McNichol and Christopher Atkins (of "Blue Lagoon" fame or infamy), "The Pirate Movie" isn't just bad—there are plenty of bad movies around—this one is a desecration.

As you probably know, producer Joseph Papp scored a huge hit recently on Broadway with his revival of Gilbert and Sullivan's 19th-century operetta "The Pirates of Penzance." With brilliant work from Kevin Kline, George Rose and even Linda Ronstadt, "Pirates" scored a Tony-winning success. Mr. Papp wisely decided to take his original cast and put them all on film so the world could enjoy his production.

Good idea, Joe. But before Papp's "Pirates" could find its way to our screens (it's due at Christmas), 20th Century Fox decided to rush out with a modernization of the piece. Since Gilbert and Sullivan are in public domain, that means anyone can produce it.

Desiring not to appear so overt about their borrowing, the Fox people decided to make a few more changes. Much of the Gilbert and Sullivan still remains, but "The Private Movie" also features several new songs for Kristy and Chis to sing. Done in the pop mode, these tunes hardly rank with Gilbert and Sullivan. They are, in fact, just rank. Pay no mind that one tune by Atkins, "How Can I Tell Her?" is on the charts. Teens will obviously buy anything with Atkins' pictures on it.

"The Pirate Movie" may cure even the teeny-boppers. It's hard to imagine any film worse than "The Blue Lagoon," but "The Pirate Movie" does the trick. The updating of the plot is a joke. Kristy plays a mousy type with fantasies about a young circus performer, Atkins, who performs near the beach. After a boating accident when she is knocked out, Kristy dreams that Atkins is a pirate of old, yearning to go straight and find the right woman. That woman, of course, is her. Only this time Kristy is not mousy. She's the prettiest of a major general's gaggle of eligible daughters.

Much work has obviously been done to make McNichol glamorous. Oddly, it does nothing for her. A likable performer on TV and in film, McNichol can sometimes be extraordinary. In "Little Darlings," an otherwise insipid film, she dazzled with her emoting and practically acted her co-star Tatum O'Neal off the screen.



Gannett/Arny DiLaura

Chris Atkins at home in Rye

Here McNichol is literally all at sea. Hack director Ken Annakin, who did a part of "The Longest Day" (as close as his career comes to an achievement), encourages Kristy to mug outrageously. And the writers thought it cute to give her tons of pseudo-hip dialogue.

McNichol is always turning to the camera to make some Valley Girl-type comments. After her sisters sing a bit of Gilbert and Sullivan on the beach, she turns to the camera and audience and says: "Can you believe that song?" The idea is that teens obviously would be bored to death by the real Gilbert and Sullivan. Kristy's comments will let them know whose side she is on.

In recent interviews, McNichol has said how bored she was by the Papp production. Her "Pirate Movie," she hinted, would be a real turn-on. How wrong, how wrong! Gilbert and Sullivan, pure and unalloyed, should be enough to merit any age group's attention. It seems rather arrogant and smug of McNichol to suggest "her movie" is an improvement, especially in light of the atrocity it is. It is possible that our Kristy

will survive this disaster, learn a few humble lessons, and return to the kind of performing that will do her credit.

But if McNichol is uncomfortable, Atkins is unbearable. It is impossible, I believe, for Christopher Atkins to work again. He has a nice body, but so do Malibu lifeguards. He cannot, however, walk, talk, sing, move or act with any degree of conviction. Teenagers would best be advised to buy fan magazines and content themselves with still photographs. Am I crazy or wasn't he better than this even in "Blue Lagoon?" But let's not blame the kids for everything.

Director Annakin works with the blissed-out zeal of a desperate man. Sensing the void on screen, he speeds everything up and goes for weird photographic effects at every turn. When he allows things to sit still a bit for the Gilbert and Sullivan tunes, what we find is badly performed and often with lyrics about Beatles and Rolling Stones, rewritten.

Australian actor Bill Kerr has the wonderful "The Very Model of a Modern Major General" number and butchers it. On stage, George Rose gave it style and diction to spare. Kerr merely blubbers. Still, poorly done Gilbert and Sullivan is preferable to the new songs, which will leave members of the audience without tin ears rushing for the exits. Though it is still early in the year, leave room on 10 Worst list of 1982 for "The Pirate Movie." Paying to see it is comparable to being looted.

Top 10 singles

This		Wee	eks	Last		
week	•	on I	ist	week		
1	1	12	Eye of the Tiger	Survivor		
2	2	18	Hurts So Good	John Cougar		
3	3	13	Abracadabra	The Steve Miller Band		
4	4	10	Hold Me	Fleetwood Mac		
5	5	12	Hard to Say I'm Sorry	Chicago		
6	6	11	Even the Nights are Better Air Sup			
7	7	11	Keep the Fire Burnin'	REO Speedwagon		
	9	8	Vacation	The Go-Go's		
9	10	9	Wasted on the Way	Crosby, Stills and Nash		
10	12	7	Take it Away	Paul McCartney		

1982 Billboard Publications Inc. Used with permission

Top 10 albums

This Weeks Last



Photo special to The Bee

Christopher Atkins and Kristy McNichol in 'The Pirate Movie.'

The Plank's Too Good For 'The Pirate Movie'

By George Williams
Bee Reviewer

HE PIRATE MOVIE" is a painfully boring Australian film based on "The Pirates of Penzance" by Gilbert and Sullivan.

Actually, it's unfair to pin the blame on Australia because this tasteless mess was put together by a bunch of actors and writers from American television who happen to be Australians. Since they are so

Movie Review

used to working with schlock, they probably don't even know how miserable their movie really is.

It's a trashing of the Gilbert and Sullivan classic, retaining a few of the songs but adding contemporary lyrics so witless it would be flattery to call them banal. (Anyone who would change the lyrics to "I am the very model of a modern Major-General" should be keelhauled.)

Elsewhere in the screenplay by Trevor Farrant is plenty of the kind of copycatism and outright stealing typical of so-called writing in American television. Add to this some toilet jokes and other blue material stolen from some struggling comedian's Las Vegas act, and you have "The Pirate Movie" — aptly named if you pay to get in to see it.

It's bewildering to see young Kristy McNichol being exploited in this movie after her fine work in last year's "Only When I Laugh." The same goes for Christopher Atkins, who has a negligible amount of talent but can be utilized effectively in a movie as he was in "Blue Lagoon" with Brooke Shields.

The rest of the cast — the long-of-tooth Ted Hamilton as The Pirate King, Bill Kerr, Garry McDonald, Maggie Kirkpatrick, Chuck McKinney — are well-known in Australia for their television comedy roles. Mainly they seem to have a talent for mugging the camera.

THE PRATE MOVIE — Distributed by 20th Century-Fox. Produced by David Joseph. Director: Ken Annakin. Executive producer: Ted Hamilton. Screenplay: Trevor Farrant, based on "The Pirates of Penzance" by Gilbert and Sullivan. Associate producer: David Anderson. Editor: Kenneth W. Zemke. Photography: Robin Copping. Choreographer; David Atkins. Costumes: Aphrodite Kondos. Additional music: Peter Sullivan. Additional songs: Terry Britten, Kit Hain, Sue Shifrin, Brian Robertson. Cast: Kristy McNichol, Christopher Atkins, Ted Hamilton, Bill Kerr, Maggie Kirkpatrick, Garry McDonald, Chuck McKinney. Rated (PG). Sacramento Inn, Sunrise, Crossroads, and Thunderbird and Forty Niner drive-ins.

By John Stark Examiner movie critic

COOPING UNIVERSAL Pictures' "The Pirates of Penzance," due this Christmas, is 20th Century-Fox's "The Pirate Movie," at the Alexandria. No wonder it's called "The Pirate Movie," since it's an obvious rip-off of the Joseph Papp Broadway production of the Gilbert and Sullivan operetta. This unusual and unpleasant concoction stars Christopher "Blue Lagoon" Atkins and Kristy McNichol.

Under the direction of Ken Annakin, with a script by Tevor Farrant, it attempts to be a swashbuckling "Hellzapoppin." Although set in the 1800s, the jokes are contemporary, the lingo, too. The actors mug shamelessly, continually breaking character.

In an effort to be high camp, nothing is taken seriously. All this would be fine if the jokes, puns and sexual innuendos weren't so dated and unfun-

Gilbert and Sullivan's music (sometimes with rewritten lyrics) is combined with original soft rock tunes (by Terry Britten, Kit Hain, Sue Shifrin

REVIEW highlights

"The Pirate Movie," from 20th Century-Fox, produced by David Joseph; directed by Ken Annakin, screenplay by Trevor Farrant, based on "The Pirates of Penzance" by Gilbert and Sullivan; photography by Robin Copping: choreography by David Atkins, original songs by Terry Britten, Kit Hain, Sue Shifrin and Brian Robertson, Starring Kristy McNichol, Christopher Atkins, Ted Hamilton, Bill Kerr and Maggie Kirkpatrick. Atkins plays a swashbuckling young pirate who sweeps McNichol off her feet. This tacky looking musical is a strange concoction of G&S and soft rock. The lokes are broad, and everyone mugs and hams it up shamelessly. Rated PG Top admission, \$5. At the Alexandria, Geary at



and Brian Robertson), making for a rude juxtaposition of styles. The choreography, by David Atkins, is simple enough to be a joke.

The movie was filmed in Australia, and begins in modern times: Atkins plays a young man who dresses up like a pirate and puts on fencing demonstrations aboard an antique sailing vessel. McNichol plays Mabel, a shy, mousey teen-ager who goes to watch

Atkins perform with a gaggle of bikinicial girlfriends. After the show, Atkins invites "the girls" for a ride in his small boat. McNichol gets left behind.

She pursues them in a small craft, but is swept overboard and washed ashore on a sandy island. While on the beach, she falls asleep and has a dream: The plot of "The Pirates of Penzance." Atkins is Frederick, the dashing young pirate who falls in love with her. Australian actor and talk show host Ted Hamilton plays the nefarious Pirate King (he also co-produced). A host of Australian character actors play supporting roles: Bill Kerr is Mabel's father, the Major General, and Maggie Kirkpatrick is Ruth, the matronly and horny piratical maid.

The movie look tacky: In some scenes, a phony-loc model is used for the boat. When Atkins swims for shore, the film is speeded up. Neither McNichol (who does her own singing) nor Atkins (who apparently doesn't) can lip-synch. When Atkins is underwater, looking for buried treasure, animated fish begin to sing and dance.

"The Pirates Movie" is an inferior combination of "The Blue Lagoon," "Xanadu" and Joseph Papp. It's an assault on all the senses.







Kristy McNichol and Christopher Atkins star in 'Pirate Movie,' a rip-off of 'Pirates of Penzance'

movie review

Kristy McNichol and Christopher Atkins star in *The Pirate Movie*, a 20th Century-Fox production

'Pirate Movie' is a flop

By HAROLD REYNOLDS
MARQUEE MOVIE CRITIC

or some reason, the end of The Pirate Movie features an outtake from an earlier scene in which Kristy McNichol is wearing a medieval suit of armor.

As the camera begins rolling, she calls for someone on the set to take away the gum she's been chewing. When a prop man raises the visor of her helmet, she stares into the camera and deadpans, "I just want to say it's not all sunglasses and autographs in this business."

Judging from the unbelievable inanity of The Pirate Movie, Miss McNichol soon will learn that show business ain't a bed of roses, either.

Unfortunately, The Pirate Movie is not a musical about the heroes of the dramatic 1979 World Series. And that's a pity, because maybe Willie Stargell and the "Fama-lee" could have done a better job than the actual cast of this movie.

Incredibly, the 20th Century-Fox release is a diluted version of The Pirates of Penzance, the 19th century comic opera by the team of W.S. Gilbert and Arthur Sullivan. Directed by Ken Annakin (The Longest Day, Swiss Family Robinson), the Australian-filmed musical stars two American actors not known for their singing—Kristy McNichol (Only When I Laugh, Little Darlings) as Mabel and Christopher Atkins (The Blue Lagoon) as Frederic.

According to the press notes for The Pirate Movie, the film is intended to be "a rollicking sendup of buccaneer films" and a "free-wheeling adaptation" of the The Pirates of Penzance.

This "Chris and Kristy Show," however, more appropriately could be termed a mess. It has the temerity to combine the memorable songs and lyrics of Gilbert and Sullivan with forgettable rock-oriented music by the unknown quartet of Terry Britten, Kit Hain, Sue Shifrin and Brian Robertson. It's a mixture comparable to adding gasoline to a raging fire.

To make matters worse, the producers of the



THE PIRATE MOVIE, directed by Ken Annakin; screenplay by Trevor Farrant, based on "The Pirates of Penzance" by Gilbert and Sullivan; director of photography, Robin Copping; film editor, Kenneth W. Zemke; choreographer, David Atkins; costume designer, Aphrodite Kondos; incidental music and adaptations arranged and conducted by Peter Sullivan; music production by Terry Britten, Roger Savage, Warren Entner, Peter Sullivan and David Joseph; original songs by Terry Britten, Kit Hain, Sue Shifrin and Brian Robertson; produced by David Joseph; released by 20th Century-Fox. At Singing River Mail Cinema IV, Surfside Cinemas 4. Running time: 99 minutes. This film is rated PG.

Aphrodite. Linda Nagle
Edith. Kate Ferguson
Kate. Rhonda Burchmore
Isabel. Cathrine Lynch
Samuel. Chuck McKinney
Dwarf Pirate. Marc Colombani
Chinese Captain. John Allansu

musical have had the gall to tamper with Gilbert and Sullivan's lyrics. In the song "I Am the Very Model of a Modern Major-General," for instance, Mabel's father (Bill Kerr) declares that he's "older than the Beatles, but younger than the Rolling Stones."

The Beatles and the Rolling Stones in a Victorian era comedy? Blasphemy.

There are other problems as well. The film even tries to lampoon such films as Star Wars, Raiders of the Lost Ark and Jaws.

In the movie, Miss McNichol (who sports bleached hair, no less) plays a shy, mousy, contemporary character who begins dreaming of swashbuckling pirates after she's involved in a boating accident. In her dream, she's supposed to be a confident and stunning-looking young maiden. But if the truth be known, Miss McNichol, a fine young actress, still comes across in the dream sequence as a mousy-looking young woman.

Her character also has the irritating habit of mugging at the camera in weak attempts to be cute.

Teen idol Atkins' biggest moment in the musical is when he gets to don a loincloth in the tradition of The Blue Lagoon.

As the Pirate King, Australian actor Ted Hamilton, who also serves as the film's executive producer, is a fop—and a flop.

And the only thing worth mentioning about Kerr's costumed Major-General is that he reminds one of Clifton Webb in Stars and Stripes Forever, the film biography of the great American composer and bandmaster John Philip Sousa.

Despite the horrible experience of enduring The Pirate Movie, all may not be lost for Gilbert and Sullivan enthusiasts. Early next year, Universal will release a more traditional version of The Pirates of Penzance featuring original cast members of a critically acclaimed 1980-81 Broadway revival.

The film stars Kevin Kline, Linda Ronstadt, Rex Smith, George Rose and the delightful Angela Lansbury. Now that sounds like a pirate movie worth walking a plank for.

The Pirate Movie has been rated PG by the Motion Picture Association of America.

Australia gives operetta a 20th Century twist as ...

150 films queue for tax bonus

By JENN HEWETT

hy-four Australian films total budget of \$43 million have received provisional approval for the Federal Government's tax concessions and another 150 films are awaiting approval.

polications for the concessions in being lodged at the rate of size a week, although the film industry only has the crews and causpment capable of producing 20 to 30 films a year.

The film tax legislation, due to the film tax legislation, due to the formally next week, offers generous taxation concessions to attract investors.

It allows a 150 per cent income tax deduction on their outlay while 50 per cent of the income from the flims is exempt from tax.

When the Government made the commitment in the election last year it was estimated it would cost and \$2 million but it has since become clear that this would be far exceeded.

it would cost the Government about \$32 million alone in concessions on production costs.

But the limited film-making facilities are bound to mean that several films will not be made and that the Government will not have to pay concessions on all the films approved.

Are a comment that I professional to a contract to the

So far the Government has only rejected two applications.

Those that have received provisional approval have budgets ranging from \$20,000 to \$3 million with the average budget about \$750,000.

The backlog of films awaiting approval is expected to be cleared soon.

The move by the Treasurer, Mr Howard, to pay the concessions only when the films have been completed and are making money has not been entirely successful.

The Government has had to promise investors who have put their money into films on the basis of the original proposal that this restriction would not apply to them.

The rush for film tax concessions coincides with the announcement that Twentieth Century-Fox Entertainment Inc, the world's largest film distributor, has signed a distribution deal with Mr David Joseph, the producer of Breaker Morant and My Brilliant Career.



From left to right: Ted Hamilton, Garry Mc Donald, Jill Perryman and Noel Ferrier.

Mr Joseph's new film, the Australian film, industry's first major musical, will be titled The Pirate Movie. It will be a contemporary adaption of the Gilbert and Sullivan operetta, Pirates of Penzance, and will be the first advance worldwide distribution deal for an Australian film with a major US studio.

Twentieth Century-Fox will spend a minimum of \$3 million promoting The Pirate Movie be-

fore its release in 800 American cinemas early next year.

This is three times the amount that has been spent before on the promotion of an Australian film, The film Breaker Morant was released to only 40 cinemas in America.

The Pirate Movie's \$6 million production budget will be twice that of Gallipoli, Mr. Joseph said.

Apart from the film's two leading American stars, Kristy McNichol and Christopher Atkins, the production will be Australian. All the financing will come from

private Australian investors and Twentieth Century-Fox will have no creative control over the finished product.

Kristy McNichol, 18, won an Emmy award for her role in the American Broadcasting Corporation's Family series and susquently rose to stardom in the film Little Darlings.

Christopher Atkins, 20, made his screen debut co-starring with Brooke Shields in The Blue Lagoon.

Australians Ted Hamilton, Noel Ferrier, Jill Perryman and Garry McDoanld will also star in the

film, which will feature the sounds of the Australian bands Air Supply and Little River Band.

However, songs such as I am the Very Model of a Modern Major General, Poor Wandering One, and The Policeman's Lot is not a Happy One, will remain.

The film will be a romantic fantasy, drawing on the strong larrikin element of the original Pirates of Penzance, written in 1879.

Rehearsals for the film will begin in August and major photography, in and around Sydney and in Queensland, will begin in September. The Sydney Morning Herald, Saturday, August 21, 1982

Fortunately, we can disown this movie

The Pirate Movie (NRC)
Hoyts Entertainment Centre
Running On Empty (M)
Paramount, Pitt Street

By ANNA-MARIA

ATCHING The Pirate Movie is like stuffing one's face rapidly with chips, lollies, milkshakes, Big Macs and Coca-Cola while playing Space Invaders dressed in a New Romantic gold Katies' blouse and roller skates with Olivia Newton-John's Hopelessly Devoted To You simpering from a Walkman radio headset plugged into the ears.

Junk overdose: The Pirate Movie pushes the shoddy to the point where it cannot even be viewed as the traditional tedious school-holiday kids' kitsch. The best this little film can hope for is to be re-run in 20 years' time as a short to the Glebe Valhalla's Ten Worst Movies of All Time, In the past, such movies were the prerogative of the fast-buck film industries of other countries. With The Pirate Movie. Australia has come of age in the slick chain-celluloid business: the film begins with a credit thanking the Australian film tax incentives' scheme for the use of taxpayer's money.

Fortunately, Australians can disown this movie simply by denying it was ever indigenous. If the second half of the film's credits, along with its finance and publicity records, were to be destroyed, no-one would be the wiser. There is little in the viewing of The Pirate Movie to indicate it is Australian, aside from a tearfunny cameo performance by Garry McDonald and a few desultorily bawdy lines by Maggie Kirkpatrick. The major part of the film's screen time is occupied by pretty boy Christopher Atkins and the unfortunately utilised Kristy McNichol, whose repartee appears to consist of the reject rushes from Grease and junior high school American slang.

Certainly The Pirate Movie's Australian scriptwriter, Trevor Farrant, has publicly disconned the film. In a statement released last week, Farrant said that while he had not seen the entire film, he had "reason to believe it does not faithfully reflect the quality, style, wit, literacy or specific content of my script."

Farrant particularly objected to the insertion of a scene early in The Pirate Movie where Kristy McNichol, as the plain and awkward Mabel, is dispatched to fetch hamburgers from McDonalds, where the camera pans delicately into the shop's M sign with all the love of an authorised commercial. Farrant says: "It is no business of mine whether people see The Pirate Movie or not. I simply ask that the film is not assumed ... as a measure of my script or my abilities as a writer."

The Pirate Movie's plot, a vague pop pastiche of Gilbert and Sullivan's The Pirates of Penzance, is too banal to recount: an analysis of its meaning for the large numbers of 13-year-old girls that scream for Christopher Atkins and pack Hoyts in elaborate pirate costumes is revealing. The strong sexuality of young girls is almost terrifying, as anyone attending an Adam and The Ants concert will testify. Frederick, the pirate boy (Christopher Atkins) with his girlish curls and pink smooth skin, is a safe sex symbol for the pre-pubescent; his attempt to leave his father figure, the Pirate King (Ted Hamilton) is even accompanied by a spate of Freudian castration jokes and frustrations that prevent Fred venturing into the world, specifically to Mabel and sex. The young girls groan and giggle at Fred's virgin naiveties, they identify with the aggressive but slightly plain and developed Mabel, as she takes command upon her white horse, dissolving momentarily into Joan of Arc.

Though The Pirate Movie can easily be dismissed as a cinematic take-away, there remains the heavy feeling that it will be a commercial success with the young, whose pocket money substantially feeds the picture industry. The young adolescents' enthusiastic consumption of The Pirate Movie points to a gap in the film industry which tends to produce little between children's films or adult features. Steven Spielberg is perhaps the rare

producer who has successfully straddled the two areas. But until there are commercially viable films which understand the peculiar awkwardness and uncertainties of the 12 to 14-year-olds, the fast-buck movie makers will continue to move in for their kill.

0 0

Schlocky leftovers signal summer doldrums for movies

"The Pirate Movie" (Rated PG — below the belt humor) Playing at the Mission Bell, Horizon Park.

Mini Review: Insults Gilbert, Sullivan, the audience and every red-blooded, black-hearted swashbuckler who ever sailed the silver screen.*

"Things Are Tough All Over" (Rated R — nudity, profanity, drug-related human) Playing at the Britton, Varsity 6, Eastlight Square, Hillshore Brive-In.

Mini Review: Typical Cheech and Chong drug jokes. Slower than other C&C flicks.**

We come to the dog days of the movie summer.

After packing movie houses in record-breaking numbers all summer with the likes of "E.T.," "Blade Runner," and "Rocky III." it's time to bring out the schlocky leftovers.

Last week they started the run with "Nightshift" and "Six Pack." Opening this weekend will be yet one more installment with "Friday the 13th Part III," this one in 3-D no less.

As for this week, we were presented with one more in the saga of those chemically unbalanced fugitives from civilization, Cheech and Chong, in a movie called "Things Are Tough All Over."

Also opening was the first of two films scheduled this year on the Broadway hit version of Gilbert and Sallivan's "Pirates of Pentance," called "The Pirate Movie."

Both are losers, but given a choice the Cheech and Chong effort is certainly more appealing than the "Pirates of Penzance" ripall, if only because it doesn't pretend to be something it isn't.

When you go to see a movie starring and made by Cheech Marin and Tommy Cheng, you know what you are going to get. You are going to get a flick about two patheads bumming around the country. One (Cheech) looks like a shrunken version of the Phito Bundito and the other (Chong) seems to be a refugee from Woodstock.

Their human is basic and crude. If it's not about drugs, it's about sex or excretement.

The one thing you can count on is that Cheech and Chong will gross you out before the movie is over.

But they are masters of their craft. I've sat through their movies and despite myself started laughing about midway through the picture. I suppose it's because there is nothing really vicious or mean in their style. They are innocents who want nothing more out of life than to enjoy it.

In "Things Are Tough All Over," Marin and Chong play dual roles and play them with flair. Marin is a real comedic



Steve Otto

At the Movies

talent and as an Arab shelk trying to get his money back, he's hilarious.

The film moves from a Chicago car wash to Las Vegas and if this is your brand of humor then Cheech and Chong will satisfy you this summer.

On the other hand, the PG-rated "The Pirate Movie" is not what it seems on the surface. Here is a movie based on a Gilbert and Sullivan Broadway hit and starring teen idols Kristy McNichol and Christopher Atkins.

It's the sort of picture that you would think is aimed directly at the teen-age and below market. When I went to see it at Mission Bell, the average age in the theater was 14 and that's only because my age brought it up a few years.

But the picture had only one running joke — that it's hilarious to either kick someone in the groin or stick them in that region with a sword. The dialogue is loaded with infantile double entendres and sexual dirty jokes.

At the same time the rousing music from "The Pirates of Penzance" has been diluted or eliminated with some awful bubblegum pop songs sung in an echo chamber by McNichol and Alkins and then dubbed onto the screen.

Atkins first appeared two years ago wearing a loincloth and lollygagging on a deserted beach with Brooke Shields in "The Blue Lagoon." At least his tastes haven't changed.

This time he's back in his loincloth with McNichol, who has about the same abilities as Suleids.

In an effort to be "with it" the scriptwriters have stolen lines from almost every movie made in the last few years. There are references to "Jaws," "The Pink Panther" and there is even one scene where Atkins' sword turns into a laser and a woice overhead tells him the force is with him.

The film is dreadfully boring. The saddest scene of all is near the end when a group of men dressed as English bobbies show up on the island and a do a choreographed song from "The Pirates of Penzance." It's a marvelous little scene and to have it wasted in this stinker of a picture is really a shame.

This is a smutty, poorly-made picture and ought to be avoided.

Mini Review ratings: $\star\star\star\star\star$ outstand, don't mins it; $\star\star\star\star$ excellent and worth seeing: $\star\star\star$ entertaining; $\star\star$ not worth seeing; \star the pits.



Kristy McNichol, left, stars as Mabel and Christopher Atkins, who appeared in the "Blue Lagoon," plays Frederic in a tropical adventure-fantasy, "The Pirate Movie."

'The Blue Pirate Lagoon Movie' Is The Worst Of Both Worlds

By GREG TOZIAN Tribune Staff Writer

"The Pirate Movie," is one of those "star package" movies which has nothing more than its name actors to recommend it.

And you'll have to be mighty young, say under 13, to care about the names being touted in this big-screen wedding of "Gilligan's Island" and Gilbert and Sullivan.

Teen-throbs Kristy "Little Darlings" McNichol and Christopher "Blue Lagoon" Atkins do nothing at all with their roles as two young lovers living out a tropical adventure-fantasy, to the accompaniment of an abominable soft-rock score.

When the movie begins, in modern times, she is Mabel, an ugly California duckling with horn-rimmed glasses. Mabel visits a pirate-day festival on her hometown's waterfront and meets Mr. Right (Atkins).

He is Frederic, a curly blond hunk of a teenybopper, who is giving a display of swashbuckling swordsmanship on the docks.

"Less than 100 years ago, pirates used to really operate around here — raping and pillaging," Frederic tells Mabel, proving he's not only cute, but a whiz at history, too.

Movie Review

THE PERATE MOVE

Critic's rating: !\$%&*

Rated: PG Stars: Kristy McMichol, Christopher Afkins Disease: Yes Associate

Now playing at the Hortzen Park and Mission Belt cinema: The Tribune cales movies from zero to four stars.

"Boy, I'd hate to be pillaged," she replies, delivering the first of the film's many elbow-inthe-ribs double-entendres.

Through circumstances too silly to repeat here, Mabel eventually becomes shipwrecked on a nearby island. And while unconscious, she has a musical reverie in which she and Frederic are living in the days of cutthroat pirates.

In the dream, she is still named Mabel and still in love with you-know-who. Frederic is now an orphan raised by pirates, but all the time longing to get himself to civilization, to learn to walk the straight and narrow, instead of the plank.

There's much sword fighting and rope swinging to follow — all of it lifeless and poorly choreographed.

And the bland rock musical numbers are

weakly directed and performed too, looking as slapped-together as anything you've ever seen in a second-rate, 90-minute TV special.

McNichol, who has been an appealing performer before — in "Little Darlings" and "The Night the Lights Went Out in Georgia" — looks like she's on automatic pilot here. And she gets some credit for recognizing that "The Pirate Movie" is trash and acting accordingly.

Atkins, who seems to be taking the film and himself seriously, does what he does best: splash about in the water like a teen-aged dolphin, wearing a bikini-diaper that shows most of his trim and tanned body.

The little girls in the audience, who are Atkins' artistic raison d'etre, should simply swoon throughout. Chris almost never puts his shirt on.

Adults indiscreet enough to accompany youngsters to "The Pirate Movie" will immediately recognize, and lament, that the film is an adaption of Gilbert and Sullivan's popular musical. "The Pirates of Penzance."

"The Pirate Movie" is the worst movie musical since Alan Carr brought the damnable Village People to the screen two years ago, in the tauntingly titled "Can't Stop the Music,"



As the feisty daughter of a modern major general, Kristy McNichol displays the mettle of her military heritage to apprentice pirate Christopher Atkins in The Pirate Movie, rated PG, now showing at the Hickory Hollow, Cinema North, Bellevue 4, and Hermitage 4 theaters.



Ahoy Mateys! 'Pirate Movie' Is a Shoddy Bootleg Indeed

By JACK GARNER Gamett News Service

THE makers of this film didn't even think enough of their own work to give it a decent title. They just call it The Pirate

This is what's known in the trade, folks, as a rip-off movie. It's a blatant attempt to capitalize on the resurgence of interest in Gilbert and Sullivan's The Pirates of Penzance, by cross-fertilizing it with teen-age heart- vue 4 and Hermitage 4. throbs, totally forgettable poprock music, and lots and lots of bert and Sullivan story into a obvious movie references.

ONLY THE amiable freshness of Kristy McNichol and the rare funny gag lift The Pirate Movie to a level slightly above Xanadu and Grease II. Unfortunately, the talented young actress and an occasionally successful gag aren't endugh to lift this to a level prentice (Atkins). worth recommending

As for the so-called teen-age audience supposedly out there entangled in the adventures of waiting for The Pirate Movie, a Atkins' fellow pirates, McNigirl about 13 sitting in front of chol's other sisters, and the local

me gave it about as much praise gendarmes. I'm sure director as it's likely to get from her gen- Ken Annakin envisioned that he eration: "Well, it's dumb, but kinda cute."

I don't know about cute, but consistent flow to this fantasy, no The Pirate Movie certainly is highs in the hijinks, and nothing dumb. Slapped together in a slop- new in the jokes. (One can only py, disjointed fashion, the film witness so many references to attempts to incorporate the Gil- being stabbed in the groin.)

The Pirate Movie, rated PG, is now showing at the Hickory Hollow, Cinema North, Belle-

not-very-clever dirty jokes and dream-fantasy being had by a modern teen-age girl with an inferiority complex (McNichoi).

Seemingly spurned by a handsome teenage boy (Christopher Atkins), McNichol dreams she's the sexy, witty and gorgeous youngest daughter of the Major-General of Penzance, and the object of affection for a pirate ap-

THEIR LOVE story becomes

was creating Mack Sennett styled zaniness, but there is no

McNichol trys to inject some natural enthusiasm and good-natured spunk into the projet, bu Atkins (The Blue Lagoon) is a shallow, indifferent performer who's greatest skill seems to be taking off his shirt. His is the most bare-chested performance by a male since Tarzan.

When totally up against a lack of creativity, writer Trevor Farrant and director Annakin resort to the tired and true-sight gag references to much better movies like Star Wars and Raiders of the Lost Ark.

Most of the songs in The Pirate Movie are bland, contemporary pop numbers, blended with an occasional Gilbert and Sullivar tune. Unfortunately, even the G'S songs have been tampered with

(Turn to page 50)

Ahoy Mateys...

(Continued from page 49)

"The Modern Major-General," for example, contains namedropping references to the Beatles and the Rolling Stones.

EVEN THE film's technical qualities fall short. Much of the color film already has a pinkish, washed-out look, and occasional special effects shots are sloppy. (In one sequence, supposedly showing the pirate ship coming water immediately around it seem to "bounce" on the rest of the ocean.)

(from the producers' point of with the best of them.

view.) They obviously wanted to get this inferior version of the Gilbert and Sullivan tale into the theaters before the film currently being prepared with the original Broadway cast from Joseph Papp's recent production of The Pirates of Penzance. Due in a few months, that more loyal creation has to be better than this shoddy bootleg.

I should also note that The Pirate Movie is an Australian prodinto the harbor, the ship and the uct. In fact, at \$9 million, it's the most expensive Australian film ever made. It just goes to show you that the land of Breaker All this sloppiness suggests Morant, Gallipoli, and Picnic at speed, and that's understandable Hanging Rock, can make turkeys



McNichol still shines in so-so 'Pirate Movie'

By KIM TUCKER Knight-Ridder Newspapers

"The Pirate Movie" attempts to unite two great audiences: Gilbert and Sullivan fans and teen-agers out for a hot date. The film is a total mess but a cheerful one, and has a single redeeming virtue: Kristy McNichol, who deserves an Oscar nomination for making "The Pirate Movie" intermittently amusing.

The film was conceived during Joseph Papp's smash-hit stage production of Gilbert and Sullivan's "The Pirates of Penzance" last year, starring rock singer Linda Ronstadt. The scam behind "The Pirate Movie" is obvious. Its creators decided to graft the clever, light-opera lyrics of "Penzance" to a goopy, young-love story reminiscent of "The Blue Lagoon," and get their film into the theaters before the movie version of the Broadway show was released.

To that end, the filmmakers spared all subtlety. They hired pouty-lipped, crinkly-haired Christopher Atkins, co-star of "The Blue Lagoon," to take off his shirt and make goo-goo eyes at Kristy McNichol. The Gilbert and Sullivan score has been supplemented with some soft-rock ballads and a few show-stopping original numbers for the pirate crew to warble (sample couplet: "We are the pirates — We can get irate"). And the plot is dementedly simple: Young pirate meets girl, young pirate loses girl, young pirate wins her back, all of this told in a misty dream sequence after Kristy conks her noggin on a sandbar at the start of the movie.

Director Ken Annakin has overseen this elementary tale with impressive clumsiness. In a film filled with corny sight gags, Annakin fails to shoot most of them so that the audience can understand what it is supposed to be laughing at. Then, too, Annakin permits Atkins to mug and roll his eyes like an addled monkey, thereby ruining every joke before it is uttered.

The most embarrassing thing about "The Pirate Movie," though, is that Annakin and screenwriter Trevor Farrant have tried painfully hard to be hip. They have stuffed their movie with tedious in-joke references to hit films such as "Raiders of the Lost Ark" and "Star Wars." They sprinkle obscenities in some unfunny whenever the action is dragging, and force McNichol and Atkins to deliver a lot of smarmy dialogue that serves only to congratulate their young audience on being fashionably jaded. After the third shot of a policeman's nightstick wilting, I was vastly relieved to hear an annoyed prepubescent two rows behind me vell out. "What does that mean?"

Annakin and company cannot ruin Kristy McNichol, however. She cuts through the junk in this film with the slashing energy of a modern-day pirate. McNichol wrings laughs out of tired jokes on the strength of her fresh, sly delivery. Even the dumb songs she has to sing to Atkins are well-done; her clear voice and smart phrasing suggest an Olivia Newton-John with brains.

Wood movie is up in air; 'Pirate' films squabbling

HOLLYWOOD - MGM prexy Freddie Fields screened Natalie Wood's revamped Brainstorm movie April 16. But even if he and the rest of the Metro powers decide the



Marilyn Beck

picture shows merit, it will be months before it will ever get to screen.

The studio. you might recall, wanted to scrap the project after Natalie's death and collect its \$10 million investment from Lloyd's of London. After

lengthy haggling about the payoff, the insurance carrier finally came up with \$3 million for director Doug Trumbull to complete principle production on the picture. But now Fields tells me, "All that's been finished are the dramatic aspects of the story. There are still millions of dollars - and many months - that have to be spent on special effects. And only after we view Trumbull's latest efforts will we decide if the picture is worth that sort of an investment.'

If the decision is nay, you can expect Metro's payoff battle with Lloyd's to begin anew

Robert Redford has returned to New York after a spring holiday vacation with his family in Utah. He is now settling down to the grueling task of finding a film project that suits him. Redford is really anxious to return to work, but is finding

himself faced with the same problem of which other top names complain: finding a really good property. He had hoped to start Steve Tesich's Weatherman comedy for 20th this summer, but that script hasn't proceeded past first draft stage. So the search goes on.

Actress Pamela Sue Martin reports she will not be marrying Chilean businessman Manuel Rojas, and that she finds it amusing "the press has been insisting I will." She and Manuel will be vacationing together in the Orient and in his Chilean homeland during her Dynasty hiatus, but she notes, "I definitely don't have any plans for marriage."

Los Angeles restaurateur Tony Roma canceled the Western-style party he and Stella Stevens were to have tossed in celebration of completion of this season's production on her Flamingo Road series. At the last minute, he decided instead upon a more formal bash which he'll stage at the Bistro later this month — to celebrate their engagement. They'll be tying the knot in June in the South of France.

Producer David Joseph is convinced Universal's \$14 million film version of The Pirates of Penzance has absolutely no chance of attracting the moviegoing masses.

Of course, some might not consider Joseph's views the most objective seeing he's preparing for release of The Pirate Movie, based on the same Gilbert and Sullivan operetta. But the Australianbased record producer-turned filmmaker insists there is absolutely no similarity between the projects.

He says that for the Universal project.



Actors Kristy McNichol, Chris Atkins in 'Pirate Movie'

"Joseph Papp has done the same thing he did with his stage version of Pirates of Penzance: He's used Linda Ronstadt and the rest of the same cast — and the same dialogue, which might have been witty when it was written, but is not today. We, on the other hand, updated the story as if Gilbert and Sullivan had written it today. We've got contemporary music and Kristy McNichol and Chris Atkins — two of the most exciting young stars around. We shot in Australia, on a pirate ship at sea. Papp filmed his movie on a sound stage, and it might be beautiful, but there's no way it

will appeal to the masses." Twentieth Century-Fox is gearing Joseph's \$9 million production for the mass audience - with an Aug. 6 release scheduled for over 1,000 theaters.

"I guess I'm feeling cocky because we're beating Universal into the marketplace by four months," says the filmmaker. "But even if we weren't. I wouldn't be worried. We've got gags, social satire, situations to appeal to today's filmgoers. Papp's production, well, it's 100 years old."

Papp has managed to make his version of Pirates a stage hit from New York to Los Angeles - and numerous cities in between. But mounting a legitimate show and producing a movie that will have to take in some \$40 million to break even are two entirely different things.

All right, I lied about Audie Murphy.

But the rest of it is the truth. So help me, S.Z. (Cuddles) Sakall.

The Pirate Movie now ranks number one on my list of the most tiresome film musicals ever. And Kristy (Little Darlings) McNichol and Christopher (Blue Lagoon) Atkins have earned a special place in my Frankie and Annette Book of Movie Nerds.

Gotta sing. (Well, kinda.) Gotta dance. (Well, sorta.) Gotta be the worst musical comedy team of the latter half of the 20th century.

It is a pairing of talents that makes one look back fondly at the old days of 1975 when the ever-lovely Burt Reynolds was joined in song with that mistress of the magic musical moment Cybil Shepherd. Who would have thought it could happen twice within a decade? Ain't show business grand?

Blame, of course, cannot be laid entirely at the four left feet of these two hapless infants, McNichol and Atkins. Adults, some who may even have decent singing voices, were also hard at

work adapting other people's ideas and making them worse.

The Pirate Movie is an updating of Gilbert and Sullivan's Pirates of Penzance but not the modernized edition that appeared on Broadway with Linda Ronstadt. No, this one is a rock and roll (bubblegum division) fantasy. The songs of Gilbert and Sullivan have either been disposed of in the rumble and whine of the synthesizer or altered by the addition of modern lyrics.

No improvement on the original is in evidence, but that wasn't the point. Just make it different enough from the Ronstadt vehicle, soon to be its own major motion picture, so that no one gets upset and tries to launch a lawsuit.

In this version McNichol plays Mabel, a modern-day girl who, after almost drowning, dreams she is the beloved of the apprentice of a pirate king. As the apprentice, Atkins pursues McNichol (although he is far more beautiful than she is) but the course of true love does not run smooth and they are forced to sing solos and duets at insufferable length and at every opportunity.

True, most musical comedy plots are dumb. The dialogue is often there only to keep the production numbers from bumping in to one another.

But in The Pirate Movie, cobbled to-

gether in Australia by producer David Joseph and director Ken Annakin, the singing and dance are of such a determinedly amateurish level that I kept hoping for more story. Worse yet, when the story finally returned with is overblown attemps at comedy and snickering sexual innuendo (double entendre jokes about swordplay abound) I would start to hope, once again, for a musical number.

Perhaps there is a market for this film but I can't think of it, unless it's the unsophisticated seven year old with a dirty mind.

The Pirate Movie, rated mature, is showing at the Capitol 6, Paramount and Willowbrook.

Tomorrow in

The Vancouver Sun

• We turn the spotlight on a face in the Powder Blues horn section, Mark Hasselbach's, to examine a career that's blossomed with a solo record, calls from jazz festivals and some juicy production assignments.



KRISTY McNICOL and CHRISTOPHER ATKINS in The Pirate Movie:

TEENIE STARS ARE INSUFFERABLE

Star Rearranged Her Life

HOLLYWOOD (UPI) — Felice Schachter, the dark-eyed youngster who starred in "The Facts of Life" television series, is facing the facts of college life and liking them better than TV.

At the threshold of a promising acting career, Felice gave up her role in the popular sitcom, electing to enroll at Brown University in Providence, R.I.

Felice, a professional actress since infancy, was doing TV commercials before she could walk.

The 18-year-old, unlike many another movie youngster, never fell victim to the so-called "awkward stage" experienced by such celebrated superstars as Judy Garland and Shirley Temple.

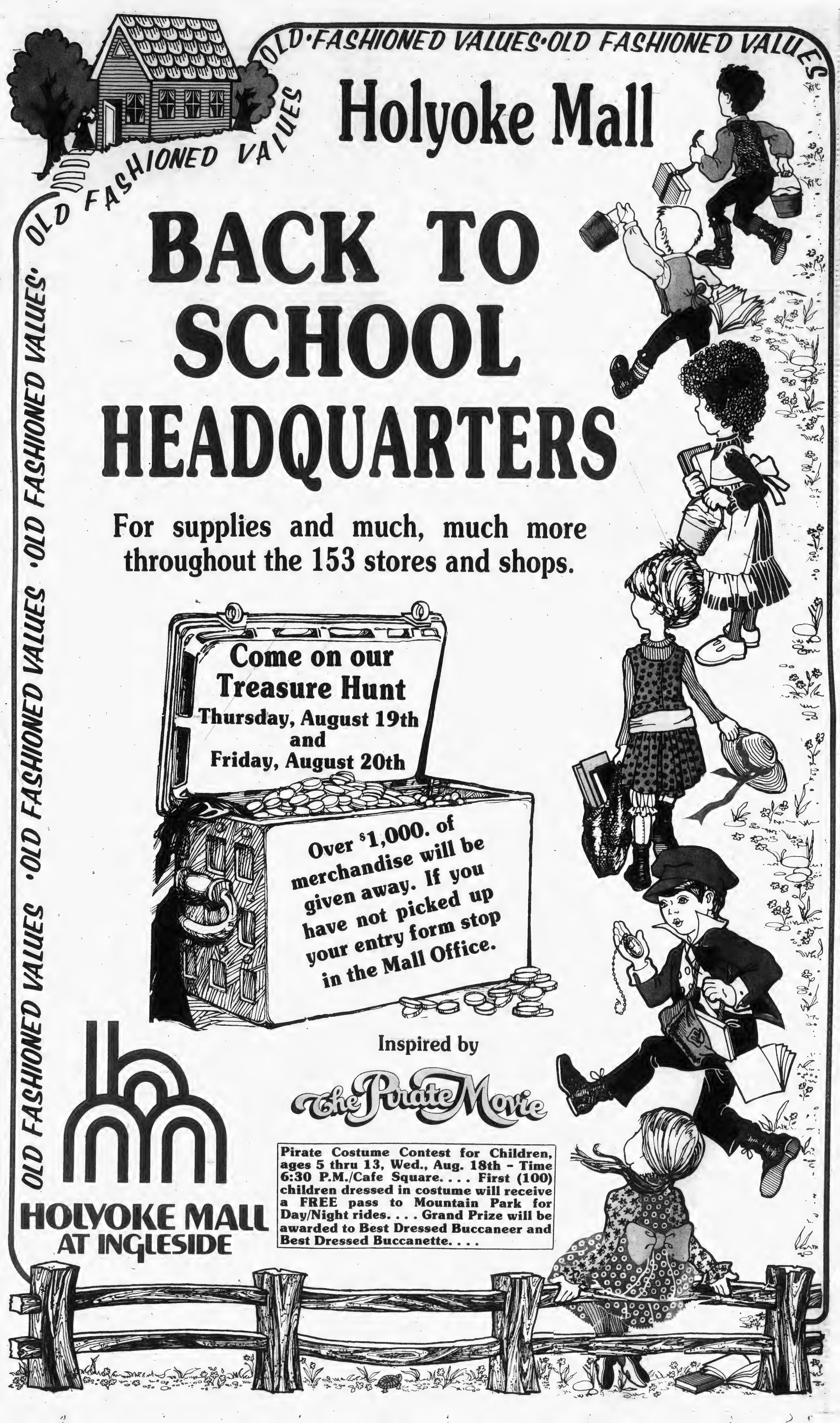
She simply rearranged her priorities, choosing to forego her weekly stint in "The Facts of Life" for occasional appearances when she can fit them in. Jody Foster made the same sort of decision two years ago when she entered Yale as a freshman.

No one is more aware than Felice that teenage performers in youth-oriented movies are in demand right now, e.g., "Porky's," "Fast Times at Ridgemont High" and "The Pirate Movie."

Before matriculating last fall, Felice starred in her first movie, "Zapped."

Felice hopes to broaden her horizons in the event she ever quits show business. She isn't studying acting and hasn't taken part in school productions.

Now that she's completed her freshman year, Felice is more enthusiastic than ever about getting a sheepskin. She revels in the freedom, the college town atmosphere, attending football games and hockey matches.



Hey, popcorn lady: This one's all yours

By MICHELINE KEATING

Citizen Movie Critic

ow does one parody a parody?

My advice would be to not try it.

And after forcing myself to sit through "The Pirate Movie" to the final off-key rendering of "Happy Ending," I know my advice is realistic.

A recent piece of mail from a non-fan belabored what he termed my inability to, mention what is good about a movie (apparently he only reads the reviews that are negative). In the interests of making my non-fan happy, I tried, I really did, to find something good about this awful movie. Believe it or not, I did find one thing that pleased me (this is what is known as a teaser, because I am not going to tell you what that one thing was until later).

Everyone who attended the same mati-

nee showing that I 'did (a sparse attendence and, to my surprise, mostly adults) did not share my opinion of the movie. A woman who sat in front of me laughed quite a bit between going out three times for popcorn refills, and as we were leaving the theater she remarked brightly: "What a lovely movie. They should make more like this."

Heaven forbid!

"The Pirate Movie" is a put-down of the famous Gilbert & Sullivan operetta "The Pirates of Penzance," which has been having a long and successful run on Broadway and has been made into a movie scheduled for a Christmas release.

It would seem "The Pirate Movie" was rushed into summer circulation to dull the edge of the Christmas movie. Be that as it may, "The Pirate Movie" is bad enough to dull the senses of almost anyone, despite the popcorn-eating lady who just loved it

"The Pirate Movie" is the brainchild and endeavor of a group of Australians and was filmed entirely in Australia by an English director (Ken Annakin). It stars a couple of American performers (Kristy McNichol and Christopher Atkins). So many good movies have come out of Australia during the past few years, it is surprising the Australian film industry would admit to this one.

"The Pirate Movie" opens in the 20th century with a group of teen-agers visiting a ship turned into a pirate amusement place; it goes into limbo when one of the girls is capsized in a small sailboat. Unconscious, she is washed ashore, where she dreams she is in the 19th century, one of a covey of daughters of a British major-general. From then on it follows the plot of the G&S "Pirates" with a lack of respect and an indulgence in slapstick that sends the original to the floor in a series of foul blows.

Intended as tongue-in-cheek satire (the most difficult acting art to pull off successfully), the performances would disgrace a kindergarten class. In fact, a recent musical put on by the students attending tending Tanque Verde Elementary School was a work of art compared to this mess of pottage.

Christopher Atkins (he of "The Blue Lagoon," another better-to-be-forgotten movie) bears out his early promise of having no talent worth mentioning.

And now for the revelation of that one thing that pleased me. I found the performance of Kristy McNichol much to my liking. She is a joy and a delight, and if they had just thrown out everyone else in the cast, this might have been a great movie.

"The Pirate Movie" is showing at El Con 6, Oracle View and Tucson 5 theaters.

Album offers doo-wap on a platter

Rock 'n' roll's origins always will be disputed. One thing is certain, though: The 1950s brand of rhythm and blues, later christened doo-wop, played one of rock's early leading roles.

And the Platters, "Platterama" (Mercury SRM-1-4050; cassette), were indisputably the most successful practitioners of doo-wop (which Rolling Stone writer Barry Henson says could just have easily been called "shboom," "ookey ook" or "oodly pop-acow pop-a-cow pop-a-cow cow" — that is, anything the backup vocalists concocted once they got tired of singing "ahhhhh.")

But doo-wop does just fine. Unlike almost every other doo-wop lineup who streaked across the airwaves like fallen comets, the Platters maintained a steady stream of hits throughout the decade. The style that made that possible had a softer, more lyrical touch and rested on a solid melodic base, from "Only You" and "The Great Pretender" to "Smoke Gets in Your Eyes."

Being featured in the phenomenally successful film "Rock Around the Clock" didn't hurt them either.

The reprocessed sound provided by Mercury's engineers is a mixed bles-

sing. Some songs have been doctored with newly recorded instrumental



tracks, which makes the early hi-fi sound mushy. And the tugboat and watery sound effects at the start of "Harbor Lights" do nothing but wrap an unperishable classic in dingy cellophane.

That doesn't keep this LP from being a fair and entertaining retrospective of the Platters' hits and some of the best of black vocal harmony.

The title of this double album should tip you off: "The Pirate Movie" (Polydor PD-2-9503; 8-track and cassette).

If a movie is about sea bandits, then what kind of pirates? Why, "The Pirates of Penzance," of course.

Almost, but not quite. "The Pirates

of Penzance" will be a movie starring rock singers Linda Ronstadt and Rex Smith, a movie that hasn't been released yet. "The Pirate Movie" aims to cash in on the sudden popularity of Gilbert and Sullivan's "American" operetta by elbowing through the door first. It's a cheap shot, and predictably, it's also a cheap production.

On Broadway in 1980-81, Ronstadt surprised most of her fans and the critical corps with her assumption of the role of Mabel; still, she was no great shakes in the part. Her contribution and Smith's was basically a publicity ploy.

And that makes this a patchwork of pubescent shlock show-biz hype feeding off a show-biz publicity ploy. To retain the smell — if not the flavor — of Gilbert and Sullivan, a smattering of "Penzance" numbers are represented here, such as "Model of a Modern Major General." For the most part, though, this soundtrack features only workaday background music — effective only when its listeners aren't particularly paying attentions.

If "Penzance" tickles your fancy, don't sail with these pirates.

tion to it.

Gary Reese is a staff writer for the Times and Record News.

'The Pirate Movie' Deserves to Be Abandoned on a Forlorn Isle

A Review
By Jim Shertzer

"Annie" ... "Grease 2"... "The Best Little Whorehouse in Texas" ... and now, groan, "The Pirate Movie." This may be sadly remembered as the year the movie musical finally bit the dust.

One mustn't give up hope, but "Pirate Movie" looks like the last nail in the coffin. This is a work of overwhelming poor taste, bad judgment and unbelievable ineptitude. It's up to nothing more than fleecing teen-agers of their summer

dollars.

"The Pirate Movie" is Gilbert and Sullivan's "The Pirates of Penzance" updated with rock tunes and one of the clumsi-

est movie-within-a-movie stories in ages. Moviegoers should take pains not to confuse it with the official film version of the hit Broadway revival of the G & S classic due in theaters this Christmas.

The gimmick is this: Kristy McNichol is a somewhat klutzy modern-day girl who takes a hankering to sexy Christopher Atkins, a chesty lad who works part-time aboard a fake pirate ship at an amusement park.

Ten minutes into the movie, she's banged on the head and dreams "The Pirates of Penzance," casting herself as Mabel, the youngest daughter of that very modern major general, General Stanley, and Atkins as Frederick, the orphaned apprentice who must sail with the pirates until his 21st birthday. Because duty-bound Frederick was born in

a leap year, the contract runs until he's

Most of the characters from the classic operetta bob up in "The Pirate Movie" — the Pirate King, played by Ted Hamilton, the film's producer, Ruth, the pirate maid; the pirates; and all those silly police constables. And maybe a half dozen of the familiar songs from the original score have been retained, though sometimes set to utterly grotesque new

Hearing the venerable Stanley sing "I'm older than the Beatles, but I'm younger than the Rolling Stones" in a chorus appended to his famed patter song is pretty galling. But it's not nearly as offensive as the schlock rock tunes — among them several drippy ballads, through which McNichol and Atkins ex-

change love-sick glances — which have been jarringly set alongside the G & S

classics.

The film makes another fatal stab at contemporaneity in an endless string of sex jokes.

There are also references to many hit movies, including "Star Wars" and "Raiders of the Lost Ark." In one particularly awful scene, an actor named Garry McDonald does the worst impression of Peter Seller's Inspector Clouseau that you're ever likely to see.

No one connected with "The Pirate Movie" emerges unscathed, but the movie is especially embarrassing to Atkins, whose acting here is downright painful to watch and whose role amounts to little

more than a long strip down to the loincloth he wore in "The Blue Lagoon."

"The Pirate Movie" — which comes from Twentieth Century-Fox, which brought you "Megaforce," the summer's other megastinker — is playing at Thruway 2. It is rated PG for sexual innuendos.

Kristy McNichol saves 'Pirate Movie'

By KEN TUCKER
Knight-Ridder Newspapers

The Pirate Movie attempts to unite two great audiences: Gilbert and Sullivan fans and teen-agers out for a hot date. The film is a total mess but a cheerful one, and has a single redeeming virtue: Kristy McNichol, who deserves an Oscar nomination for making The Pirate Movie intermittently amusing.

The film was conceived during Joseph Papp's smashhit stage production of Gilbert and Sullivan's *The Pirates of Penzance* last year, starring rock singer Linda Ronstadt.

The scam behind *The Pirate Movie* is obvious. Its creators decided to graft the clever, light-opera lyrics of *Penzance* to a goopy, young-love story reminiscent of *The Blue Lagoon*, and get their film into the theaters before the movie version of the Broadway show was released.

To that end, the filmmakers spared all subtlety. They hired pouty-lipped, crinkly-haired Christopher Atkins, co-star of *The Blue Lagoon*, to take off his shirt and make goo-goo eyes at Kristy McNichol.

The Gilbert and Sullivan score has been supplemented with some soft-rock ballads and a few show-stopping original numbers for the pirate crew to warble (sample couplet: "We are the pirates — We can get irate"). And the plot is dementedly simple: Young pirate meets girl, young pirate loses girl, young pirate wins her back, all of this told in a misty dream sequence after Kristy conks her noggin on a sandbar at the start of the movie.

Director Ken Annakin has overseen this elementary tale with impressive clumsiness. In a film filled with corny sight gags, Annakin fails to shoot most of them so that the audience can understand what it is supposed to be laughing at.

Annakin and company cannot ruin Kristy McNichol, however. She cuts through the junk in this film with the slashing energy of a modern-day pirate. McNichol wrings laughs out of tired jokes on the strength of her fresh, sly delivery.

Then, too, Annakin permits Atkins to mug and roll his eyes like an addled monkey, thereby ruining every joke before it is uttered.

The most embarrassing thing about *The Pirate Movie*, though, is that Annakin and screenwriter Trevor Farrant have tried painfully hard to be hip.

They have stuffed their movie with tedious in-joke references to hit films such as Raiders of the Lost Ark and Star Wars. They sprinkle in some unfunny obscenities whenever the action is dragging, and force McNichol and Atkins to deliver a lot of smarmy dialogue that serves only to congratulate their young audience on being fashionably jaded.

After the third shot of a policeman's nightstick wilting, I was vastly relieved to hear an annoyed prepubescent two rows behind me yell out, "What does that mean?"



Annakin and company cannot ruin Kristy McNichol, however. She cuts through the junk in this film with the slashing energy of a modern-day pirate. McNichol wrings laughs out of tired jokes on the strength of her fresh, sly delivery.

Even the dumb songs she has to sing to Atkins are well-done; her clear voice and smart phrasing suggest an Olivia Newton-John with brains.

Here and in her previous film, the equally mediocre Only When I Laugh, McNichol has combined two qualities that are usually inimical to each other: dark intelligence and a light, innocent openness that makes you want to follow her anywhere, just to see what her reaction will be.

Kristy McNichol deserves a starring role much better than the one she has been tossed in *The Pirate Movie*.

Parents' guide: PG — Parental guidance suggested.
Some material may not be suitable for children.

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Ladies Night

Starring CHRISTOPHER **ATKINS**



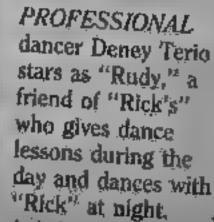
A CHRIS stars as "Rick," a college student who works nights as a male stripper so that his mother won't have to work, Sandra Beall makes her film debut as "Slick," "Rick's" girlfriend.

"RICKY the Rocket" is Chris's dancing name! And though he's only working to make money for his mom and school, he soon becomes the star of the show,



THOUGH "Rick" is able to seduce "Fay," his girlfriend "Slick" still remains loyal. Chris and Sandra aren't involved-they're only friends. Chris is still dating longtime girlfriend Cindy Gibb.

LESLIE Ann Warren is "Fay," the college teacher who flunks "Rick." But once she sees him at the dance club, she knows why he's not doing his homework. She lets "Rick" seduce her. -







▲ JOEY Glan (left) and Dance

are also dancers.

Fever's Deney Terio (right) are friends of "Rick's" who

HE goes to junior college,

but "Rick" has hopes of

going to a big college to study hotel management.







STARBING TED HAMILTON AS THE PIRATE KING

BILL KERR · GARRY McDONALD · MAGGIE KIRKPATRICK ROBIN COPPING, ACE: DAVID ANDERSON TED HAMILTON DAVID JOSEPH TREVOR FÄRRANT KEN ÄNNAKIN

TERRY BRITTEN, KIT HAIN, SUE SHIFRIN and BRIAN ROBERTSON MILE ON THE CONTROL MILE ON THE CONTROL TH









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SIDE TWO/29:46
HAPPY ENDING* The Cast • THE CHINESE BATTLE + + + Peter Sullivan and The Orchestra • (THE PIRATE MOVIE) THE MODERN MAJOR GENERAL'S SONG ** Bill Kerr and The Cast . WE ARE THE PIRATES* The Pirates featuring Ted Hamilton • MEDLEY + + + Peter Sullivan and The Orchestra • ITHE PIRATE MOVIE) TARANTARA. Garry McDonald and The Policemen • THE DUEL + + + Peter Sullivan and The Orchestra • THE SISTER'S SONG. The Sisters • PIRATES, POLICE AND PIZZA + + + Peter Sullivan and The Orchestra • COME FRIENDS WHO PLOUGH THE SEA** Ted Hamilton and The Pirates

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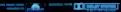
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Pressecitater i 38 mm bredde til brug for off-set annoncer:

Den synger og danser med en energi og lystighed, der er smittende. Kristy McNichol er sed, hurtig,

talentfuld Faktisk likke til at overse. Berlingske Tidende

Efterårets beit store familietranffer. Cherme, god musik og tilpas drys at ung kentighed. En

verm film i en kold tid. Fyens Stiftstidende Et søreveroverfald er noget af det morsomste, der længe er

set på film. Ta' I blografen og grin et par timer. God fornsielse! Aarhus Stiftstidende Pressen skrev:

Der er premiere

Handlingen bygger som sagt kun lest på «Piraterne fra Penzance» men flere af Sullivans lerefaldende melodier er bevaret, dog til en vis grad med omskrevne tekster og i selskab med nykomponerede rock melodier. V følger pigen Mabei og hendes eiskede Frederic der er piratitærling, gennem en hjerteskterende intrige, indbil alt ender, fryd og gammen, hv. lik et uden problemer, ader sig gate i en dram Og det ei, hväd historien er. Mabel er i virke igheden en pige fra vories hd. som er lader, vandel viver, as nibåd og blevet skyllet op på en etrand. hvor hun ligger og dremmer om den unge mand, der har lokket hende ud bå de videt vorer, og som, dremmen blyver handes Frederic der kontraktigt er bundet til sereverlivet men heliere viligt i land og gifte sig med Mabet hvis får imidlertid likke vil vide at en uformuende prat. Alt ender inndiertid som sagt på bedste vis log da det nele joler en drem ler der ingen der ber undre sig over lat man undervejs meder moderne Hollywood-kendinge som Obi-Wan Kanobi, Inspektar Closeau og Indiana Jones.

Maber spries at Kristy McNichol, der alterede is en ader at 119 år har manner et sig stæmkt med sit skulespilentelen (xi har herhjemme set bende i 15må primtiere). Prestamingen frederer personfliceres at Christopher Atkins der ik alverdens polisyetter til at banke med til skulespilentelen productioner springen og til skulespilentelen springen spri a vesterami BM Kerr (Markets eskadrille - 100 pgio oj ensemand ga element - Gall polit, pomine primetre opinger nodadamin por a vesterami BM Kerr (Markets eskadrille - 100 pgio oj ensemand- oj allement - Gall polit, pomi primetre opinger nodadamin por majoran, og 1 ed Hamilton, der har den store rolle som den elegante praskonoge Famen er instrueret al britten Kan Annakk der i delen slob har tegen tag for successer som - Disse prægtige mænd i deres flyvende

-Den gode fregge Phallorie og Jihlladdoen ville gjanske greet have uukset forrejet donom han havde set hvad da men vil apparnagen hat flet ud alla htelig at florerisoperatie. Phallorie la Penzance - For sen vin syngespiel, de i denna nyet i versom har flet atwaret. The Phallot Movie, at brevet udsat to tertemeleg dass a se i mayer vinger en de su agre even het i den fland der prægede den gamle satiriker, som muligvis selv vär endt som lystspillorfatter i Hollywood hvis han havde levet i dag Filmen der er blanding all humor, satire sang, musik, dans ung kærlighed og sund for agrifor tåber ge automater, har på dansk fået tillen PIRAT-FILMEN

maskiner«, «Dan længste dag» og «Panserslaget ved Ardennerne

Den synger og danser med en energi og lystighed, der er smittende. Kristy McNichol er sød, hurtig, talentfuld.

Faktisk ikke til at overse.

PRESSEMEDDELELSE

Berlingske Tidende

Efterårets helt store familie-træffer. Charme, god musik og tilpas drvs af ung kærlighed. En varm film i en kold tid.

Fyens Stiftstidende

Et sørøveroverfald er noget af det morsomste, der længe er set på film. Ta' i biografen og grin et par timer. God fornøjelse!

Aarhus Stiftstidende

PROPERTY AND ADDRESS. Kristy McNichol Christopher Andres Ted Hamilton Piratkoonen Generalmajoren Maggie Kirkpetrick Sergenten/

Inspekteren ... Garry McDoneld Aphrodite Rhonda Burchmore Inchel Cathrina Lynch Samuel Chuck McKinner

Instrueret al: Ken Annakin Produceret at David Joseph Executive producer Ted Hamilton Manuskript at Travor Farrant Foto Robin Copping A.C.S. Onginale sange Terry Briten, Kri Hain

Sue Shriftin & Brian Underlægningsmusik Peter Sullivan

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AFTER leaving. Chris sets out in a rewheat and in love with her But two of his former meter track him down and attempt to bring him back to the ship.



WHILE Chris and Kristy are falling in laws, he lies to convince her father of his good intentions and fight his former pirate friends.



IN addition to late of love and music, there is adventure in The Pirets Maviel Chris finds big trouble when he dives into Davey Janes lacker





















Christopher Atkins, Kristy McNicho and derive Sound von Koel & The Geng, im Nine-Hit See Dehre



DAYID KOSEFH Aust KRISTY MeNICHOL CHRISTOPHER ATKINS THE PIRATE MOVIE

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COME FRIENDS WHO PLOUGH THE SEA .



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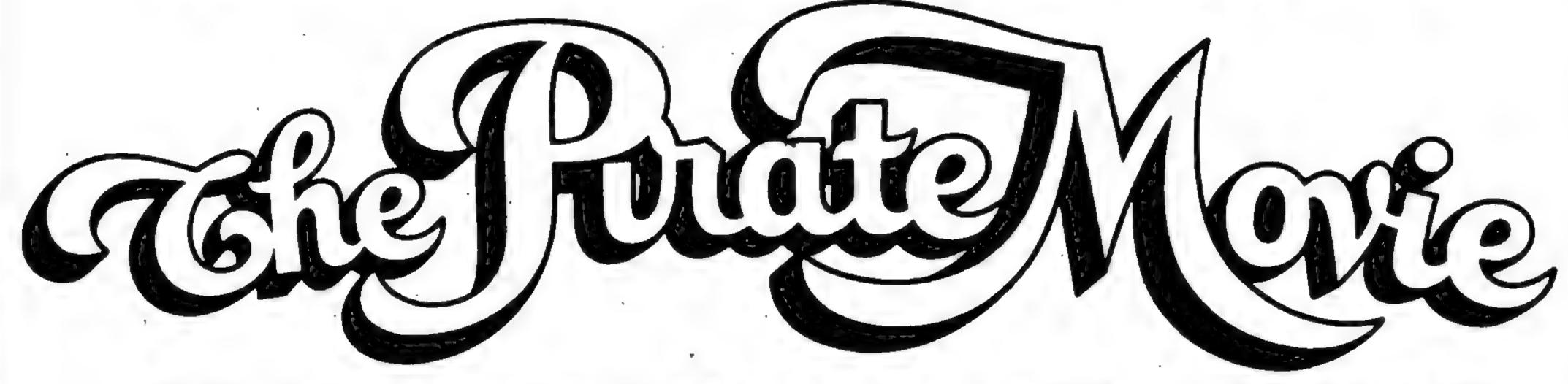
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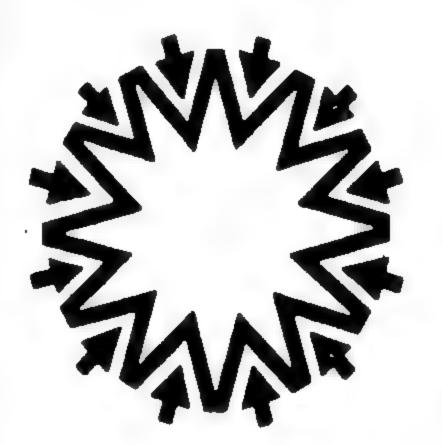
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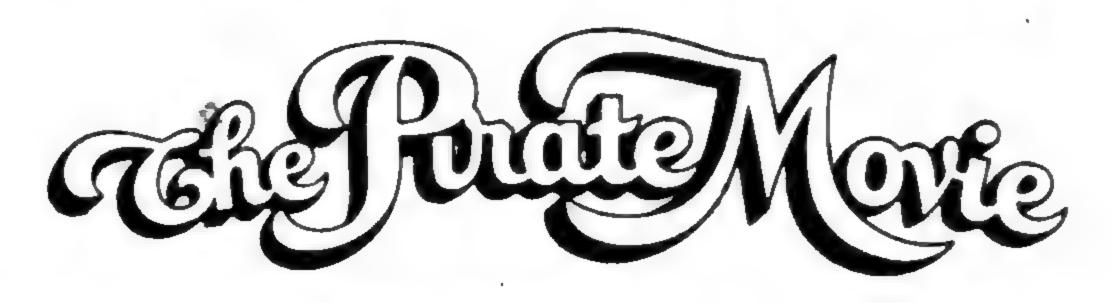
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and

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FOR PAUL A. VOLCKER, chairman, Federal Reserve Board

Don't the high interest rates that the United States Government pays on loans from the Federal Reserve add to inflation? E.F.H. Richland, Wash.

Actually, one reason Government in terest rates remain high is because of the present rate of inflation and expectations of further inflation. In addition, the Federal Reserve's policy of fighting inflation by restraining money expansion also

produces upward pressure on interest rates. But a policy of restrained growth in money and credit is not a high interest-rate policy. We must eliminate inflation and the expectations of inflation. Interest rates can come down and stay down only if we continue to pursue an anti-inflationary course of money growth.

FOR LISA BROWN, star of TV's Guiding Light Were you ever as conniving as Nola, the character you play? -J.M., Utica, N.Y.

Yes, I used to manipulate my parents because I was an only child. Mom was very strict, but Dad would side with me if I played my cards right. At school, I tried to wangle my way out of doing homework if there were extracurricular activities that were more attractive. But Nola and I are both survivors.



FOR LEONARD NIMOY, star of Star Trek II

Do you turn green with envy every time astronauts take off for outer space? —W.T., Terre Haute, Ind.

Absolutely not. I saw the first shuttle land and was as thrilled as the rest of the world. Space is fascinating and I am in awe of astronauts, but I'm a bad and bored tourist. Trekking on new terrains is not for me. I'm interested in what the heavens hold, but my curiosity is not insatiable.



FOR BELVA PLAIN, author of Eden Burning (Delacorte)

Is your new book considered sexier than your previous works? - N.B., Casper, Wyo.

I'm not aware of it being so. I don't go in for anatomical descriptions; I prefer accounts of sexual love which are reserved in the use of language. This effect is much more powerful than some current best sellers which remind me of textbooks on gynecology.



FROM THE "ASK" EDITOR

KIDS: Carol Burnett, the wicked orphanage keeper in the film version of Annie, reveals how she disciplines her own kids in real life: "I ground them from watching TV if they act up. Falso hide or get rid of all lunk food in the house. I did it from day one, and I'm still doing it even though the oldest is nearly 19." Albert Finney (Daddy Warbucks) whose son is 22, said: "I quite like him, now that he's grown, because he doesn't give me any trouble. He just left Oxford, is



No joking about discipline.

walking around with a degree in modern history and is trying to get a job." Ann Reinking (Daddy Warbucks's secretary) likes kids. She had to: "I'm one of seven. It was either sink or swim, so I swam." She does admit to being mean once in a while — she'd stick out her tongue at any kid she felt deserved it. She adds: "Since I've grown up, I haven't been too nasty." Aileen Quinn (Annie)

said the part of the film her brother Drew, 7, enjoyed most was the scene in which she beats up tough, neighborhood boys....PETS: If you have to live a dog's life, best place to do it is in Beverly Hills. Pooch owners in those parts seem unaware that money is in short supply. Actress Robin Rochelle Stille (Easter Sunday, The Slumber Party Massacre) is also a gift

consultant at a large pet-store chain. Some canine gifts she has handled include a \$2,500 custom-made dog



house, a \$5,000 gold pooper scooper, collars from \$800 to \$1,000. "It's not unusual for a dog's bed to go for \$150 or fur-lined jackets for \$350." One customer, whose life was supposedly saved by her dog, threw a party for it, inviting dog friends from all over. Cost: \$40,000. Says Robin: "My dog is lucky if he gets an extra can of food on his birthday."... ITEMS: Carole

Bayer Sager (the new Mrs. Burt Bacharach) calls



Harper

her home "the house that Neil built," because she got it via profits from Neil Simon's They're Playing Our Song. She and Marvin Hamlisch wrote the score for the Broadway musical....When Kristy McNichol found out she would need golden tresses for The Pirate Movie, she checked out umpteen color specialists and opted for Tina Cassady of L.A. She discovered that Jamie Lee Curtis, Susan St. James and Valerie Harper — all of whom Tina had once blonded — were still talking to the colorist.

PRO Donald T. Regan, Secretary of the Treasury



Recovering tax revenues by withholding — since a reporting system is already largely in place - is both an efficient and sensible step. Taxpayers still fail to report and pay tax on about \$20 billion of taxable dividends and interest. This diminishes public respect for the tax system and jeopardizes our system of vol-

untary compliance. In addition, past experience has proven that withholding taxes is by far the most effective means of combating noncompliance in the reporting of taxable income.

PRO AND CON

Should a Percentage of Interest And Dividend Income Be Withheld Automatically for Tax Purposes?

(Question submitted by Betty Gross, San Benito, Tex.)



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CON Representative Tony Coelho (D -Calif.)

The Reagan Administration's proposal to withhold taxes on interest and dividend income is unfair to taxpayers and creates unnecessary and costly paperwork for our financial institutions. Our savings and investment rate in the U.S. is already too low - recent figures show rates of 26 percent in Japan,



13.8 percent in Great Britain and only 5.7 percent in the U.S. Imposing new withholding taxes would further discourage savings and investment; in fact, I introduced legislation in Congress to prevent it.



"HOW CAN I LIVE WITHOUT HER" CHRISTOPHER ATKINS





"HOW CAN I LIVE WITHOUT HER" CHRISTOPHER ATKINS







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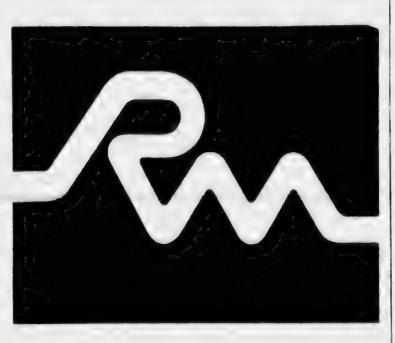
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Inspired by "The Pirate Movie" by 20th Century-Fox.



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So set course to the port of Regency Mall, corner of Durand and Green Bay in Racine, and find the spot marked by the skull and crossbones.

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Comedy, fantasy, romance and music! (Color, 1982) THE PIRATE

MOVIE is an imaginative blend of the world of Gilbert and Sullivan and today's world of popular music. The timeless operetta. THE PIRATES OF PENZANCE is neatly updated to explore the wishes and hopes of a very modern young lady Mabel (Kristy McNichol) an awkward and shy teenager fantasizes romance and

adventure after meeting Frederic (Christopher Atkins) a debonair young man dressed as a pirate at an exhibit in the amusement park. The movie original operetta, white a host of new numbers, despite their rock n-roll beat manage to of Gilbert and Sullivan 98 Minutes

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KRISTY MENICHOL CHRISTOPHER ATKINS

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DAVID JOSEPH . TREVOR FARMANT . KEN ANNAKIN

HY BRITTEN, KIT HAIN, SUE SHIFRIN and BRIAN HOBERTSON







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ture after meeting Frederic (Christopher Atkins), a debonair young man dressed as a pirate at an exhibit in the amusement park. The movie retains six songs from the original opereta, while a host of new numbers, despite their rock-n-roll beat, manage to stay very much with the spirit of Gilbert and Sullivan. 98 Minutes

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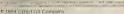
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McNichol, Atkins to team up

HOLLYWOOD (UPI) — Kristy McNichol, of TV's defunct "Family" series, and Christopher Atkins, who starred in "Blue Lagoon," will be teamed up for "The Pirate Movie" to be filmed in Australia.

Richard Franklin will direct the adventure dramalove story on locations around Sydney and Queensland for producer David Joseph and JHI Productions.

Help was needed from another quarter. The director perhaps? I did read that the first director huffed off half-way through and was replaced by a second. It looks that way, too.

Fonda Played American Everyman

By PAT KILPATRICK

From his early role as the struggling young Tom Joad in "The Grapes of Wrath" to his final performance as ag-ing Norman Thayer in "On Golden Pond," Henry Fonda has come to represent the most complete sort of American Everyman, as much a part of our national history as Wyatt Earp and Douglas MacArthur.

Before his death last week of heart failure, Fonda had 50 years as an actor. He stuck closely to his no-frills approach to life through his many stage, screen and television appearances. Encouraged to take up acting by Marlon Brando's mother, Fonda made his movie debut in 1935 as a pleasant farmer in the ro-mance, "The Farmer Takes a Wife," and throughout his career he continued portraying strong, earthy individuals.

In the 1939 "Drums Along the Mo-

hawk," Fonda played a tough American colonist, struggling to survive Indian attacks during the Revolutionary War. In The Ox-Bow Incident," made in 1943,

he was the solitary defender of three travelers accused of murder. And as Wyatt Earp in the 1946 "My Darling Clementine," the Nebraska native cleaned up the West once and for all. But Fonda's role as the American

hero wasn't limited to westerns. He took to the high seas in 1955 to play Lieutenant J.G. Roberts in "Mister Roberts" and he's also known as one of "The Twelve Angry Men." arguing about and discovering the meaning of justice in the And comedy had it's place, even in

the life of a hero. Fonda's career is dotted with humorous bits such as his portrayal of a widower with eight children in "Yours, Mine and Ours," in 1968 and a role as an itinerant cowboy who, along with his cowpoke buddy, inherits a highclass bordello in the 1970 comedy west-ern, "The Cheyenne Social Club." In the last 20 years of his career,

Fonda moved into television performances, winning accolades in 1974 for his one-man performance in "Clarence Darrow," In 1975 he played Gen. Douglas MacArthur for the TV presentation of "Collision Course," dramatizing the conflict between the outspoken general and President Harry Truman.

And in 1980 he shocked America with his earthy portrayal of Col. John Kin-caid, the oldest living graduate of the Mirabeau B. Lamar Military Academy in Galveston

With this move to TV, Fonda was able to gather in a whole new audience, many of them children of people who had grown up watching Fonda's movies every Saturday afternoon.
Approaching "old age" himself,

Fonda's work on television was characterized by appearances in dramas deal-

ing with aging characters. In 1978 he played a senile grandfather in "Home to Stay." And in 1981 he starred with Myrna Loy as an aging couple who look back on their long life together with a human mixture of joy, regret and ten-

By 1981 most of his fans felt this symbol of Americana had been ignored long enough. Until the "consummate actor" was voted to receive a special Academy Award in '81, Fonda had never won an

His past nominations came for work in "The Grapes of Wrath" and "Twelve Angry Men," and he was honored by every organization from Lincoln Center to the American Film Institute. But he never won until last March when Fonda was honored as Best Actor for a performance that would become his swan

Although he's played every kind of character from farmers to detectives to

generals, most likely the actor will best be remembered for his role in last year's sentimental "Old Golden Pond."

Just as his portrayal of the desperate young Tom Joad in "The Grapes of Wrath" struck a chord with Americans across the nation, so did his characterization of Norman Thayer, a retired professor who gamely tries to hide his fear of death behind a stream of morbid one-

Paired in a casting director's dream with the legendary Katharine Hepburn as his cheery wife and Jane Fonda as his daughter, the actor gave what some critics called the performance of his lifetime.

Sadly, Norman proved to be Fonda's last film role. But in half a century of acting, the lanky fellow from Nebraska was kind enough to leave behind the most important part of himself — those wonderful bits of us all that he brought



HENRY FONDA ...in "My Name is Nobody"

recordings



KID CREOLE AND THE COCONUTS ...August Darnell (right), Andy Hernandez and the girls

Kid Creole Confounds Categories

NEW YORK CITY — In leotards and tight new silver shoes, Coconuts Adriana Kaegi and Taryn Haegy stretch their legs against a speaker. Percussionist Eddie Magic passes around a container of fresh fruit salad from Eighth Avenue; trumpeter Charles Lagond doodles on a

August Darnell, dapper in a baggy cardigan, pauses to check out the kegsized African hair drum at center stage, then tunes up his guitar with a riff from

As more musicians arrive at this Manhattan rehearsal hall, it gets harder to tell whether Darnell is running a revue, a big band or a rock group. Actually, in typical Darnell style, Kid Creole and the

Coconuts partake of all three. Darnell can't resist confounding the categories, writing songs that hint at phantom musicals - complete with plot, characters, action — and handing them to a band that may hit any groove from

disco to Africa juju. Darnell plays his own leading man, the zoot-suited Kid Creole; the Coconuts are his temptresses, his backup singers and his chorus line all at once.

This is the band's next-to-last rehearsal before a European tour to promote the third Kid Creole album, "Wise

Unlike last year's "rap musical" shows of "Fresh Fruit in Foreign Places" — an island-hopping saga that may come to Broadway next season, produced by Joseph Papp's New York Public Theater — the new set has no inear narrative

It's just 90 minutes of straightfoward songs, replete with acrobatics and clowning by vibist-arranger-composer Andy "Coatimundi" Hernandez, costumes and choreography for the three Coconuts, shtick from the rest of the band and Caribbean rhythms for all.

The shift in format reflects "Wise Guy," which puts the "Fresh Fruit" saga on hold for what Darnell terms a 'flashback' to that album's B'Dilli Bay, Where crime is the only passport and race music the only way out. Kid Creole, to buy some time, has to assimilate," says Darnell.

Or so goes the saga. But Kid Creole's quest, and "Wise Guy's" place in it, is entwined in Darnell's own story.

Darnell, 32, has been creole-izing music since his teens, mixing funk, show

swing, cha-chas and Afro-Caribbean rhythms most Americans couldn't name.

Born in Montreal and raised in the South Bronx, Darnell says, "I had the influence of just about every Latin strain while I was growing up. And heavy Harry Belafonte. "As I got into my adolescence, I was

very much into Rodgers and Ham-merstein, Gershwin, Sondheim, Jules Styne. When you juxtapose Harry Bela-fonte with Rodgers and Hammerstein, you know you've got something fascinat-

Darnell was also a Beatles fan, and in 1965 he and his friend Stony Browder formed the In-Laws to try to become the South Bronx' Lennon and McCartney.

After more than a decade of writing songs, they finally landed an album deal songs, they many landed an album deal for the group they were calling Dr. Buz-zard's Original Savannah Band. Their 1976 debut LP included "Cherchez la Femme," an angular blend of disco and big band that they called "mulatto mu-sic." Eccentric as it was, it sold a mil-

The Savannah Band made two more albums, then dissolved. Darnell and Hernandez stayed together, eventually

forming Kid Creole.

If Dr. Buzzard's Original Sayannah
Band was "Broadway Melody" for the
'70s, Kid Creole could be "Copacabana" for the '80s

Choreographer Adriana Kaegi, Dar-nell's wife, worked up some routines and sewed some leopard-print costumes, somebody procured a few potted palms, and Kid Creole and the Coconuts began playing gigs. For their debut album, they redid some Darnell demos with a tropical accent.

Unfortunately, "Fresh Fruit in For-eign Places" didn't quicken the hearts of America's program directors. "The scene here is, it's too white for black ra-dio and too black for white radio," Dar-

One result of Kid Creole's lack of air-play is that "Wise Guy" is neither the conclusion of "Fresh Fruit" nor the Darnell solo album it started out to be. Darnell told Britain's Black Music & Jazz Review that he gave in to recordcompany pressure to "drop the reggae ingredients and come out of the American soul tradition instead."

"August Darnell, to survive in this jungle, had to compromise," he says.

Bonds Misdirected By Good Intentions

On the Line (Gary U.S. Bonds, EMI
America 17068; Produced by Bruce
Springsteen and Miami Steve Van
And Candt

SIDE ONE: Hold On (To What You Got); Out of Work; Club Soul City; Soul Deep; Love's On the Line; Turn the Mu-

sic Down.

SIDE TWO: Rendezvous; Angelyne;
All I Need; Bring Her Back; Last Time.

Gone are the days of his raucous party records from the early '60s - but "Quarter to Three," "New Orleans," and "School Is Out" remain among the most exuberant, slap-happy recordings of all time.

Then, Gary U.S. Bonds faded into the obscurity of the nightclub circuit until a couple of years ago when rock 'n' roll savior Bruce Springsteen looked him and resuscitated his career.

The first fruit, last year's "Dedication" LP, also co-produced by Springsteen and Miami Steve and using the E Street Band, was a pleasant surprise, offering a blend of Springsteen originals and some unusual covers.

"On the Line" continues in much the same vein, with more Springsteen tunes (seven here). But there are two immediate problems. First. Bonds is a singlesoriented rather than an album-oriented artist, while Springsteen writes songs that fit into the context of an entire album. The songs here do not connect

with each other as they should.
Second, On the Line is a rough-and-tumble reflection of urban life, perhaps more so than Springsteen's own work. Therefore, Bonds' listening market is extremely limited, mostly to the industrial northern cities and diehard

Springsteen fans. The second problem also points to Bonds'/Springsteen's strength here, which is tough, questioning rhythm-andblues-styled tunes. Bonds hangs on to "Club Soul City" as though his life (and ours) depended on it. A rewrite of last year's "Your Love," the song is also remarkable because one of Springsteen's "Born to Run" characters finally reaches a destination, even if it is, in the booming voice of back-up vocalist Chuck Jackson, "reeee-stricted to the -

mm! — loo-oosing kind."

But the deeper problem may be that
Bonds is being misdirected by the good
intentions of Springsteen the producer/songwriter. Although he is the greater talent, Springsteen is getting to be annoying with his throwaway morality songs and attempts at recreating rock 'n' roll history ("Angelyne" is a ghost of Chuck Berry and other Louisiana artists; "All I Need" is a ghost of old Marvin Gaye/Motown material).

The songs are a waste of Springsteen's genius and aren't suited to Bonds' talent. Although Bonds occasionally emotionally breaks into a song like

from Springsteen's "The River."

In fact, only good performances on "Club Soul City," "Love's on the Line," and a zesty "Angelyne" (with Danny Federici on a zydeco-inflected accordion) keep this album from being just ordinary. Otherwise, the two men seem inseparable, with Bonds as the talented puppet for a brilliant puppet-master.

Now that his career's been re-established, perhaps he can break away and find his own niche again. His own simple, snappy songs ("Turn the Music Down" and "Bring Her Back') point in a much better direction.

— MICHAEL DITMORE

'Forthcoming' Retains Classics' Essence SIDE ONE: Masquerade, Ride Of The Valkyries, March To The Scaffold, To Yelasto Pedi, Waltz No. 2. SIDE TWO: Fantasy, My Giselle, Xango, Fantasia, Skylark. Clolery Recalling how the classics were ruined by disco bands during the 70s, this reviewer was quite skeptical before listening to "Forthcoming." The infamous "Fifth of Beethoven" turned the stomach of

studing classical music) when it was released by Walter Murphy. But Sky has done an extraordinary job rearranging music by composers from Hoagy Carmichael to Richard Wagner (that's pronounced Vahgner not Waggna) without losing the es-sence of those very wonderful melo-

this reviewer (who spent nine years

dies and movements. Sky is a collaboration of five contempory musicians who have obvious



respect for their predecessors. They are gifted in fusion rock, jazz and

classical music. Band members are:

•John Williams, who works his guitar masterfully. He is, in my opinion, one of the premier guitarists today. ·Herbie Flowers, a bass player

who has performed with the Elton John band and many other front-line

•Kevin Peek, a guitarist who has played with Cliff Richard.

 Tristam Fry, a classically trained percussionist who has worked with the Beatles, Frank Sinatra and the late, great Duke Ellington.

*Steve Gray, who has played keyboards for Paul McCartney, Neil

Diamond, and Johnny Mathis. Their backgrounds are wellrounded and their experience is the

tale of the tape of this album.

Particularly impressive was the band's use of the harpsichord. It was a very pleasant and, at times, pow-

erfully engulfing display by Gray. A personal favorite on the album was "Masquerade," a rewrite of the incidental music written by Khatcha-turian for a play titled "Maskerad," written, in Russian, in 1939 by Ler-

montov. The play dealt with the licentious life of the Russian aristocracy in the

early 19th century.

The next best cut was "Fantasy," written in C Minor for harpsichord. Through it all, this 4-year-old band from Britain never loses its rock 'n' roll sound - most remarkable, con-

sidering the pieces they are playing.
"Forthcoming" was a Top Five LP
in England within the first week of its release. Band members put their own careers on hold back in 1978 to get this band together. It was a wise In May, Sky embarked on its first

tour; a week-long hike across the U.K., culminating with the debut performance at London's Royal Albert Hall. In 1981, they performed during the first-ever rock concert at Westminster Alley.

"Forthcoming" is an album that can be heard many times without the listener becoming bored. The arrangements are imaginative and distinctive. Without a doubt, it gets an

Mixed-Up Score from 'Pirate' Sounds Like Fun

The Pirate Movie (soundtrack album based on "The Pirates of Penzance"; Ted Hamilton, Kristy McNichol and Christopher Atkins, with Peter Sullivan conducting the orchestra; Polydor Records, PD-2-9503; distributed by PolyGram Records).

Top Ten

Best selling records of the week based on Cashbox magazine's nationwide sur-

"Eye of the Tiger," Survivor
"Abracadabra," The Steve Miller Band

"Hold Me," Fleetwood Mac "Hard to Say I'm Sorry," Chicago "Hurts So Good," John Cougar

7. "Rosanna," Toto 8. "Even the Nights Are Better," Air

"Dont You Want Me," The Human

Supply 9. "Take It Away," Paul McCartney "Wasted On the Way," Crosby, Stills and Nash

Best selling country-Western records of the week based on Cashbox magazine's nationwide survey: "Nobody," Sylvia
"Honky Tonkin'," Hank Williams

"Born To Run," Emmylou Harris

4. "I'm Gonna Hire a Wino to Decorate Our Home," David Frizzell "Ain't No Money," Rosanne Cash
"Fool Hearted Memory," George

"Love Will Turn You Around," Kenny Rogers 8. "Woman Do Know How to Carry

On," Waylon Jennings
9. "I'm Not That Lonely Yet," Reba
10. "Some Memories Just Won't Die," Marty Robbins

One doesn't have to listen very far into this two-record set to realize that "The Pirate Movie" is something of a musical grab-bag, featuring disco, schmaltzy contemporary love ballads and rearrangements of Gilbert and Sullivan's "Pirates of Penzance."

In fact, to get analytical about it, it's pretty much of a mess. The only thing that makes the soundtrack album enjoyable is the innocent, fun sort of enthusiasm evident in the performances, particularly on the part of Ted Hamilton and his gang of pirates.

Whether it works as a full-fledged movie isn't completely relevent here. The fun that seems to have gone into the music-making here carries on to the

As I noted earlier, the love ballads, like "First Love" and "How Can I Live Without Her" (featuring Kristy McNichol and God's gift to teenyboppers on deserted islands everywhere, Christo-pher "Blue Lagoon" Atkins) are pretty schmaltzy, and it's certainly unsettling to hear, all of a sudden, Kool and The Gang doing a disco song, "Stand Up and

However, Peter Sullivan draws absolutely joyous music from his orchestra in the more proper arrangements of Gilbert and Sullivan's "Pirates of Pen-

pert and Sullivan's "Pirates of Penzance," and Ted Hamilton, who plays the romantic but "klutzy" pirate king, seems to be enjoying himself broadly. Spirited sections include "I am a Pirate King," "We Are the Pirates" and "Come Friends, Who Plough the Sea," all done by Hamilton (who has done extensive musical work in Britain and Australia) and his pirates (including Kjell Nilsson, who played The Humungus in "The Road Warrior" re-

Purely orchestral passages include "The Chinese Battle," "Pirates, Police



KRISTY McNICHOL, CHRIS ATKINS AND THE PIRATES ...walking the plank was never so much fun as in 'Pirate Movie'

and Pizza," "The Duel" and "Medley," and they're delightful. Bill Kerr has a good time with his solo in "The Modern Major General's Song," with some hamming-it-up in the lyrics department.

If there was anything that won me over though it was the single of the

over, though, it was the singing of the

gang in "We Are the Pirates," a threeminute song which kicks off with a real, gutsy "Yo, Ho, Ho." I can't explain it, but it sounds like they're having an ab-

solute blast.

All in all, it's kind of a mixed-up mess, and I imagine most critics will

make the musical goings on in "The Pi rate Movie" walk the plank. But, again the whole thing, produced in Australia sounds like it was a lot of fun, and her it's easy for the listener to get caugh

- WILLIAM WHITAKE

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SHOW WORLD

COMPLETE TV LISTINGS



Ron Glass and Hai Linden of 'Barney Miller.'

Funny but forgotten

TV needs more of 'Barney Miller's' Ron Glass

By DIANE HOLLOWAY American-Statesman Staff

Ron Glass has been a standout member of one of the most respected comedy ensembles on television for eight years. His timing, line delivery takes and double-takes are among the best in the business, bordering on perfect.

"Barney Miller" fans, of which there are many, and Detective Ron Harris fans, of which there are as many, probably wonder why we don't see more of this handsome, talented fellow, and why, after all these years, we still know so little about him. And, come to think of it, why has he never even been nominated for an Emmy?

Unlike other series actors, Glass does not travel the talk-show circuit or go to Hollywood parties. He has not made a TV movie since "Barney Miller" premiered in 1975.

What's the big mystery?

"Well, I really don't know," said Glass long distance from Los

He seemed honestly bemused by the question and perhaps surprised that anyone was looking for him in the first place. His profile — high or low — seems distinctly unimportant to him.

"I'm certainly not hiding out," he laughed. "I know I'm going to be just fine in life, so I don't fret too much. There are people who kick and claw and carry on ... I'm just not like that. I'm going to get what belongs to me. I have that kind of confidence and

The kickers and clawers may be better known to the general public, but they are not necessarily better actors or better able to deal with the strains of Hollywood life. They churn out TV movies, occasional (and occasionally bad) feature films, summer plays - all kinds of things to keep themselves on the cover of People magazine.

What does Ron Glass do in the off-

"I travel," he said, having just returned from a week of frolicking in New Orleans. "There isn't a lot of See Glass, Page 42

material that's right for me now. Rather than sit around and bemoan that sort of thing. I travel and see the

No mystery there. Glass does his job, then takes a vacation. Still, it is strange that so little is known about so public a figure.

On the job, where we do know him. Glass's character has undergone drastic changes in the past eight years. In the early episodes, Harris is a scrappy guy, street-smart but rough around the edges.

He has evolved into a sophisticated man, who struts around the seedy 12th Precinct in three-piece suits and cashmere coats. He vacations in Aspen and plays the stock market with earnings from "Blood on the Badge," his best-selling novel.

"When the show first started," said Glass, "nobody knew what to do with me, and I was very insecure and very young to the process of developing a series. We were all floundering together."

In fact, Glass originally was told

After Brooke, all Atkins wants is a Great White

By COLIN DANGAARD

Special to the American-Statesman

MELBOURNE, Australia — He claims to be the first man to have romanced Brooke Shields. He enjoys handfeeding sharks, because they remind him of an out-ofbody experience he had on an operating table. And he drives very fast cars.

Apart from that, Christopher Atkins at 20, the handsome young man who pulled it all off for "Blue Lagoon," insists he's "just a regular kind of guy."

So regular that if things don't work out at the business of being a superstar, he just might go off some place and quietly become a doctor of sports medicine.

Chris is making "The Pirate Movie" here with Kristy McNichol and has promised his producer he will not feed the sharks until production is over. He has also promised his mother that he will leave his clothes on.

A director calls for action, the music starts and Chris looks in the direction of a young Australian dancer he is also romancing, to kind of keep his mind off the beautiful soap star he normally romances back in Hollywood.

He grins and it's you know he's having a great time.

On Brooke Shields, he says: "I was the first boy to kiss her, really kiss her. Today I still have feelings for Brooke,

"Everytime I am with her, I want to take her away, out of the city, away from people, just so someplace on our own. But it's not easy. She is so in demand.'

Chris says the romance started immediately when they were thrown together on an island in the South Pacific for 'Blue Lagoon.

"She was 14 and I was 18 and I was very intimidated by See Atkins, 46



Christopher Atkins and Kristy McNichol on location in Australia for 'The Pirate Movie.'



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From Page 1

her, in the beginning. I was really scared. I had never met a star before. I didn't know how to

"Yet, within the hour it was like we had known each other for years. I took her diving. We went exploring. It was really exciting.

"She wasn't into kissing, at first. It was all so new to her. But she was wonderful, and really

"I don't know what is going on between her and I now. I haven't seen her in a long time . . .

Meanwhile, Chris has been romancing television soap star Cindy Gibb, a girl he met before he became famous.

"She went through this whole thing with me," he says. "She once asked me what I wanted to do, and I said, 'Be on television, get in a movie, go on the radio' - and within a week it all happened.

'She knows about Brooke and got very angry when we watched 'Blue Lagoon' together . . . when it came to the part where I was caressing Brooke and Brooke started to smile.'

Chris says he is making up for time lost during his teen-age years when, trying to become a professional athlete, he injured his knees.

"My friends, they all had girls, but there was nothing I could do . . . except enjoy other people's excitement. I missed out on a lot of things early. I was a late bloomer.

It was during the operations to correct his knees that Chris says he had the out-of-body experience that is the cause of his current fascination with

"They accidently mixed the drugs, and I became semi-conscious. It was a strange feeling, and I hated it: Being there, but not being there.

"Somehow I couldn't make anything work in my

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body. It was driving me crazy. I started to panic, I could see my heart.

"I kept saying to myself, 'All you have to do is move, run it off . . . run it off . . .

asleep. I told myself to take control, not to panic, and suddenly, my heart - it had been beating very slowly - started to speed up again.

"At that moment I was looking down on myself. and there was a doctor banging on my arm, saying, 'Chris . . . Chris . . . I'm going to stick the needle in now . . .' His voice was like an echo in my brain, and still to this day when somebody calls my name from far away, like an echo, it freaks me out.

"He stuck the needle in my arm, and I said to myself, 'There is something wrong. I don't want to go through this.' And then I came back inside, and I tried to get up off the table, saying, 'I've got to run . . . I've got to run . . . '

"I was scared to tell anybody about this experience for a long time, until I heard about astral projection, then it seemed to be quite all right.

"The fear I felt, there in the hospital, is the same kind of fear that comes when I am with the sharks. It has to do with the unknown.

"Sharks remind me of big dogs. They like to play, take food from your hands. But when you see how they eat, ripping and tearing, you realize they're not dogs.

"Sharks are fascinating. Just say the word and masses of people come flying out of the water."

Chris has had only one misadventure underwater - an eel he was hand-feeding bit into the end of his finger.

He returned to the surface, stitched it — "it was "I wanted to be either wide awake or fast numb, so there was no pain" - then fell back into the water to look for sharks.

> "I did such a good job with the wound it reminded me that I really should become a doctor. That's where I was headed when, by accident, I got into movies. I'm at home with that kind of stuff."

He's also at home with being a star.

"First thing I did when I got some money from 'Blue Lagoon' was buy a Porsche and drive 120 miles an hour - with my dad!"

The next thing he'd like to do is go looking for Great White sharks, with Australian shark experts Ron and Val Taylor, who have taken him out in

"That," he says wistfully, "would be the ultimate experience, to come eyeball-to-eyeball with a Great White."

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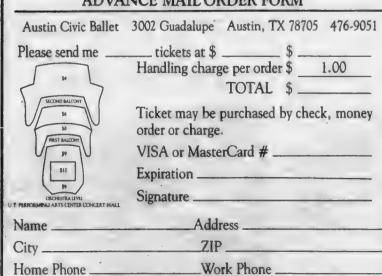
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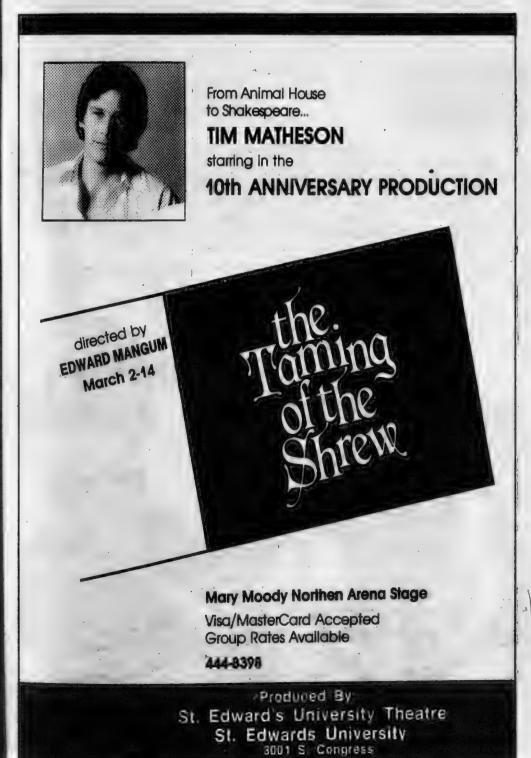
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Home Phone _



Super Bowl finalists anything but super

By DENNIS D'AGOSTINO Associated Press Writer The San Francisco 49ers and the Cincinnati Bengals, the two teams which battled for the National Football League title in Super Bowl XVI, find themselves with an unfamiliar problem just eight months later. That is, trying to avoid a

disastrous preseason. As the NFL exhibition schedule ends this weekend, the champion 49ers, who defeated Cincinnati 26-21 in the Super Bowl earlier this year, take a 1-2 per-season mark into tonight's contest in Seattle. The defending American Football Conference champion Bengals have had an even rougher time this summer, and are 0-3 going into tonight's contest at home against

Washington In other NFL exhibitions tonight, Atlanta visits Tampa Bay, the New York Giants are at Miami, and Minnesota will play host to New

The exhibition season ends with

nine Saturday games. The regular season begins Sunday, Sept. 12.

San Francisco Coach Bill Walsh isn't letting his team's sub-par preseason showing cloud his hopes for this season.

"If we can play our best and if the coaches can make the right decisions in each game," said Walsh, "I think we could look ahead to making

"Once you do that, then it's up to

your good fortune and good officiating and good play to take you all the

And how about personnel changes?

"We won't sit with a pat hand," Walsh emphasized. "We've had a number of changes already. There are four people no longer with us this season who were starting players last season.

'The simple fact is that we've improved on these people. They "were outstanding a year ago but younger people have come on to replace them."

The 49ers are coming off a 23-9 loss to San Diego, as Joe Montana went virtually all the way at quarterback because rookie Bryan Clark suffered a sprained ankle early in the second quarter.

Meanwhile, the Bengals' winless preseason record doesn't concern wide receiever Cris Collinsworth.

"To me, results of préseason games are totally irrelevant," said Collinsworth. "They don't prove anything, so why worry about whether you win or lose them? And that's why I'm not in the slightest worried that we haven't won any up to this point."

The Bengals, while apparently settled on their starting lineups for this season, have been plagued by a leaky defense. Last week, in a 27-23 loss to Detroit, the Lions had 15 first downs in the first half and 242 net yards, running 44 plays to the

Pastorini to join Eagles

PHILADELPHIA (AP) — Veteran quarterback Dan Pastorini won't be concentrating on a movie career or playing in the new United States Football League this fall.

The 32-year-old veteran of 11 National Football League seasons will be on the Philadelphia Eagles' taxi squad, the team's insurance quarterback behind Ron Jaworski and Joe Pisarcik.

The Eagles announced Thursday they have an agreement "in principle" with Pasterini. Terms were not

"I'm looking forward to it simply because it gives me a chance to make a comeback," Pastorini said from his Los Angles home.

When Pastorini was here (last week), I totally defined it (his role)," said Eagles Coach Dick Vermeil. "I hold him that if he would come here, it would be as a taxi-squad quarterback. And that's it.

"Next year in training camp he can compete," Vermeil added. "But there's no such thing as competition now. All it is is preparation to be the

backup quarterback in case somebody gets hurt.' Whatever Dick wants me to do,

I'm more than willing to do it," said Pastorini, who also was reportedly considering joining the Arizona franchise of the new USFL.

After nine seasons with the Houston Oilers, he was traded to the Oakland Raiders in 1980 in a blockbuster straight-up exchange for quarterback Ken Stabler.

The deal didn't work out for either player. Pastorini broke his leg as the Raiders went on to win the Super Bowl XV with quarterback Jim Plunkett.

Pastorini was with the Los Angeles Rams for seven games last season before being released. He said when he was here last week that he had licked an alcohol problem that resulted from the disappointment of his poor show-

ings.
"Some people seem to think that I forgot how to play football because of the bad experience I had in Oakland and Los Angeles," said

Sixers offer Malone \$13.2 mil

PHILADELPHIA (AP) - Moses Malone, the two-time most valuable player in the National Basketball Association, signed an offer sheet for a reported \$13.2 million for six years with the Philadelphia 76ers Thursday.

Malone's agent, Lee Fentress, refused to disclose the terms of the 76ers' offer.

But earlier Thursday, radio station WSSV in Malone's home town of Petersburg, Va., reported the 76ers had offered Malone a \$13.2 million contract over the next six years. The station said it was told by Malone that the 76ers' contract would pay him about \$2.2 million a year.

"Moses brings a great strength to us offensively," 76ers Coach Billy Cunningham said at a press conference to announce the signing.

Last season, Malone won his second 76ers' offer and block the deal. Sixers MVP Award. He played in 81 games with the Houston Rockets and averaged 31.1 points and better than 14 rebounds per game. In the playoffs, he averaged 24.2 points per game and more than 16 rebounds.

"Most important," Cunningham said, 'he has improved every year he has been a professional.

Cunningham said he would rank Malone with the calibre of 76ers forward Julius Erving, the NBA's MVP in 1980-81, but predicted there would be no conflict between the two stars.

The 6-foot-10 center became a free agent this year after six seasons with the Rockets, who could still match the

"He (Malone) has the ability to make everybody on our team a better basketball player," Cunningham said.

owner Harold Katz said Houston must do that within 15 days of receiving a copy of the offer sheet. Katz was confident the offer would

'To match this offer in Houston would be a tough business deal," Katz

Rockets General Manager Ray Patterson said in a telephone interview that he would study the Philadelphia offer before before deciding on his next

'Our position is that they have seven days to submit the offer to us, and we have 15 days in which time to reoffer,' he said. "We have three options of matching the offer, trading, or matching the offer and making a trade with

sign Malone, Patterson said, "I'm not saying that, I'm just saying we are going to take a look at the contract." The Rockets offered Malone a contract reported at \$1.7 million per year shortly before he became a free

Fentress said the deal was struck at 5 a.m. Thursday, after negotiations that began at 8 p.m. Wednesday in New York. Fentress said he had negotiated with Houston for six months, and predicted the Rockets would not match the Philadelphia offer "because of the length and terms of the contract."

He declined to be specific. Moses is very happy with the terms of the offer, and we have nothing more to say about them," Fentress said.



earson sets record in taking 500 pole

DARLINGTON, S.C. (AP) — Veteran stock car driver David Pearson says he doesn't have any special tricks for driving the treacherous Darlington oval, but he managed to capture the pole for the Southern 500 and break a record in the process.

Pearson zipped his Buick around the Darlington International Raceway track at 155.739 mph Thursday afternoon, capturing the No. 1 spot in the Labor Day NASCAR Grand National event and smashing the 154.880 mark set in 1979 by Bobby Allison.

'You broke the clocks," Allison told Pearson, the all-time winner at Darlington with 10 victories and the pole leader with 12. Allison and his Chevrolet placed third with a speed of 154.583 mph. Darrell Waltrip was second in a Buick with 154.224.

Joe Rutaman was fourth, while Dale Earnhardt took the fifth of 12 spots claimed Thursday. Qualifying for the 40-car field was to continue

today and Saturday. Pearson said his pole victory was a matter of equipment and experience.

You have to have the right springs and the driver has to know what route to take around the racetrack," said the silver-haired racer. "I think Allison and myself drive it pretty much the same. And Darrell. Here, it takes a little luck, too. Among the lucky was Ricky Rudd, whose Buick

pounded the wall coming off the fourth turn after he lost a tire rod. Rudd skidded backward down the frontstretch for about 100 yards. Rudd, who placed sixth, apparently wasn't

scratched, but his Buick suffered extensive damage to the right front and the rear end. The speed is a little faster than I thought we'd run, but the conditions were just perfect ... cloudy and a little cooler than it's been," said Pearson.



David Pearson

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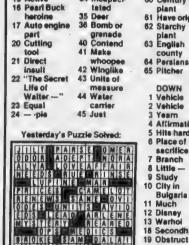
daily crossword puzzle

By Martha J. De Witt

26 Musical

ACROSS

Time spent Showed



47 Go bankrupt 25 Venerable 48 Wild spree 26 Actor instruments 29 Blow one's wing 33 Implement 34 Incapaci-28 Does cowbo

60 Century 29 Inky flyer 30 Roman plant 61 Have origin 31 Not wide 62 Starchy plant 63 English 64 Persians 65 Pitcher 37 Gold-like DOWN Vehicle Vehicle 39 Differ

device
47 Side
48 Corpulent
49 Bird bill
50 Spindle
51 Type of

light 52 Eager 53 Nibble

port 55 Norse god

Disney

23 Grow wearison 24 Beast of

Involvement with family is emphamight be playing role of "referee. Taurus, Libra, Scorpio persons fig TAURUS (April 20-May 20):

Your bargaining position is strong-er than might be apparent on sur-face. Know it, define terms, get rid of superfluous material. You'll find what has been lost, missing or stol-en. Financial potential can be more fully exploited. GEMINI (May 21-June 20):

Look behind scenes—you need not continue to carry unnecessary bur-den. You'll be invited to address special group, club or organization. Audience will be larger than in past. Be prepared to present ar-guments in articulate, concise fash-

takes, to make new start and to take postive steps which transform wishes into realities. Charisma is highlighted. Romance is part of scenario. Aquarius, Libra and another Leo figure prominently.

VIRGO (Aug. 23-Sept. 22): Intuitive flash provides answers. Accent on business, career, basic ambition, dealings with authorities. You define direction and funding.

mes available, Cancer, Capri corn, Aquarius persons play impor

astrological forecast sidney omor

Friday, August 13, 1982 off restrictions, real or imagined. Gemini, Virgo, Sagittarius persons figure in scenario. SCORPIO (Oct. 23-Nov. 21):

Be prepare for revisions, rewrites. You are capable of building on a more solid structure. Individual

more solid structure. Individua who share interests might "lec-

ture" you. Work procedures com-

mand attention. Another Scorpic

plays agnificant role.
SAGITTARIUS (Nov. 22-

AQUARIUS (Jan. 20-Feb

18): Intrigue is highlighted; secret

maneuvers are featured, clandes

tine arrangements occur and phy sical attraction tends to dominat

logic. Focus on romantic haisons

speculative venture, demands made by children and significant change

pace. PISCES (Feb. 19-March 20).

Seek judgment of professional, property values are involved, basic security is highlighted and conclu-

sion of prolonged negotiation is in-

dicated. Focus on added resoons

bility, pressure, challenge and decision concerning special relation

IF AUGUST 13 IS YOUR

BIRTHDAY you are stubborn, unique, creative, rebellious and attractive. You seldom do anything

halfway—for you, it is all or nothing. You tend to go to extremes, you are romantic, enthusiastic, extravagant and unorthodox. It is not

unlikely that you were separated from one or both parents at a rela-tively early age. You did not fit into

usual family pattern. You felt as if you were on your own in a psychological sense. Scorpio, Taurus, Aquanus persons play important roles in your life. December will be

your most memorable month of 1982.

Since You Asked Mer Scer-ple persons are sensitive about their facial features— the Scerple bezzer seeks al-ways to protect his face. By centrant, an Aries ladividual would choose to be atruck in the face rather than take blow to the head. Taurus indivi-dual are sensual, stubborn, sentimental and have very expensive tastes. Gemini perexpensive fastes. Gemini per-sons "talk with their hands," are usually bright, inquisitive and often laugh at the wrong times. Cancer persons have instinct for survival, can amass fortunes and are expe-cially successful at creating or selling products for women.

SAGITTARIUS (Nov. 22-Dec. 21): Legal arguments could be part of scenario. Emphasis on abii-ity to present views in articulate manner. You'll be tested, chal-lenged. Prepare a "brief." Have notes available. Be positive of sources and "intresses." CAPRICORN (Dec. 22-Jan. 19): Low-key approach brings de-19): Low-key approach brungs de-stred results. Stick to basic issues. ARIES (March 21-April 19). be diplomatic, gain cooperation of one who shares paramount intersized. Be diplomatic, make inquiries and strive to restore harmony Money could be involved and you ests. Accent on employment, intricate tasks, resolutions concerning

Focus on initiative, production, re-sponsibility and reward. Older indi-vidual becomes valuable ally. Lun-ar position coincides with circumstances turning in your favor. Turning, judgment and intuition are on target. Watch Capricorn!

CANCER (June 21-July 22):

LEO (July 23-Aug. 22): You have chance to correct past mistakes, to make new start and to

You define direction and funding

tant roles.

LIBRA (Sept. 23-Oct. 22):
Good lunar aspect coincides with spiritual values, abstract principles of justice, publishing, journeys and higher education. Diversify. Toss

1982.
(Discover your love and money mates! Send \$2.50, which includes postage and handling, to Omarr Astrology Secrets, in care of this newspaper, P.O. Box 2000, Los Angeles, Calif. 90053. You'll find answers in Sydney Omarr's booklet, "Secret Hints for Men and Women.") * 1982 Los Angeles Times Syndicate

Hostess is liable for pets

Dear Ann Landers: This is a very delicate subject, but I must have your opinion. Make as many changes in my letter as you need to, but please

Yesterday I went to play cards at the home of a longtime friend. I left my fur-trimmed jacket on the bed, along with some packages. The hostess has four or five cats that roam all over the place. I have always hated cats and make no bones about it. Every time I go over there I pray the cats will be locked in a room away from the guests, but they never are.

When the card game was over, I went to get my jacket and was horrified to discover that a cat had urinated all over it. The hostess saw what had happened and all she said was, "I wonder which one of those naughty rascals did that?" She then added, "I am sorry.

The jacket was nearly new and I know I'll never wear it again. Should I send her the bill for a new one? - Mad And Disgusted

Dear Mad: If the woman had any class, she would have offered to buy you a new jacket on the spot. Send her a bill if you are so inclined, but don't be surprised if she doesn't pay it. (P.S. Legally, people are responsible for the damage done by their minor children and pets, but I hope you won't go that far.)

Dear Ann Landers: Why is it that whenever a man or woman lets it be known that he or she does not choose to have children, it is immediately assumed they are abnormal or that they hate kids?

I am a single woman of 27. At age 13 I decided I didn't want ever to be a mother. Of course, no one took me seriously. My mother and my aunts said, thought I was strange.

"Oh, you'll change your mind." My girlfriends

ann landers

At 21 I started to have sex and went on the Pill. Three years later I began to look for a doctor who would perform a tubal ligation. No doctor would do it. They all insisted I didn't know my own mind. I finally found a kindly, understanding doctor who performed the surgery without hesitation.

When the neighbor's kids come over I enjoy them for awhile and am glad when they leave. Is this awful? Must I apologize? Am I mean? Am I

Please print my letter along with a plea for acceptance of "peculiar" people like me who would Rather Have Cats

Dear Rather: You are entitled to live your life as you choose. It's different strokes for different folks. Get off the defensive. You don't belong

Dear Ann Landers: Not a serious problem, but it's different. At a new restaurant in our town, which is obviously hoping to cater to the elite, we found "potatoe" on the menu. My friend informed the waiter that "potato" had been misspelled. The waiter bowed from the waist and informed her snootily that the word was spelled correctly and that she was mistaken. Can he be right? And by what authority? - Retired English Teacher In Bellingham, Wash.

Dear Teacher: Now and then a potato may have an eye but not an "e." (Forgive me. I couldn't

Valium use may affect driving

Question: I have been taking Valium off and on for two years, as prescribed by my doctor. Recently, I heard that taking Valium makes it difficult to drive a car. Is that true?

Answer: A study by doctors in the Netherlands did find that drivers who had taken a single 10milligram dose of Valium tended to let their cars weave from side to side.

Not all drivers experienced the same effect, but in more severe instances, some test subjects edged over the center line into the lane of oncoming traffic for several seconds before bringing the vehicle back to the proper side.

I should point out that not all the drivers were affected in the same way by the drug, and that many people who take Valium for a period of time develop a tolerance to its side effects. Thus, regu-

lar use of Valium may pose no problem to drivers. However, I must stress that this study under-



scores the need for caution. In addition to Valium, many other drugs may impair a person's driving skills, including antihistamines, alcohol, certain cold medications, among many others.

Thoughtlessly mixing these substances with

Questions should be mailed to Dr. Timothy Johnson, c/o The Chicago Tribune Co., 220 E. 42nd

Capras unite for Christmas project

HOLLYWOOD - The many, many film fans who keep wondering why Hollywood can't make sensitive, whimsical features like Frank Capra used to make will be thrilled by this news: The 85year-old filmmaker is ending his retirement of some 20 years - to make a film for 20th Century-

The esteemed Oscar-winning director ("It Happened One Night," "Mr. Deeds Goes to Town") will co-write the story - a comedic Christmas story — and will serve as executive producer and supervising director of the project. "He's still a fairly energetic man," reports a 20th executive, who confirmed the Capra news, "but we don't know if he'd have the energy to actually direct the film."

Frank Capra Jr., former president of Avco-Embassy studios, will be on hand to lend his father a hand. He'll serve as line producer of the project in which the Capras will pool their talents for the first time.

Cindy Williams has directed Los Angeles attorney Bert Fields to file a multimillion-dollar lawsuit against Paramount-TV. As I reported earlier, while the studio and executive producer Garry Marshall are taking the stand that they want Cindy, who's expecting a baby in November, to take a hiatus from "Laverne & Shirley" this season, she's insisting she's willing and eager to work.

"They're trying to squeeze her out of the show," says Fields. "They won't even agree they've got a contract with her.

MGM-UA hasn't heard the last of David Begelman. Still to be resolved: the settlement of his five year contract - that had some 40 months to run when he was recently bounced from his post as UA chief executive officer.

If those arbitration sessions don't work out, you can expect the controversial film executive (who last week was hired as president of the fledgling independent Sherwood Productions company) to



marilyn beck syndicated columnist

slap MGM-UA with a breach of contract suit. Which could amount to a tidy fortune. His contract reportedly called for him to receive an annual salary of \$250,000 - plus.

Beverly Sassoon will be going to court on Aug. 16 to plead that she be allowed to continue to use her name. She tells me Vidal Sassoon Inc. is suing her and the company which manufactures her Slim Line body contouring cream — charging that the use of the Beverly Sassoon name is an infringement on Vidal Inc.'s corporate copyright.

She and Vidal ended their 13-year marriage in 1980 on very amicable terms, but now, she says, 'I'm stunned and shocked by all this. The implications are terrible, and could prevent me from pursuing my career.

On a lighter note, she reports that Erik Estrada's most recent pursuing of her has turned out quite lovely for them both. They ended an 18month relationship earlier this year, but, she says, 'when I returned from a business trip for Slim Line last month, there was a phone message from him saying, 'Let's talk.'" One talk led to a date and then another and another and now .. serious it becomes, she says, "remains to be

Author Steve Tesich has sent off the latest rewrite of his "Weatherman" screenplay to Robert Redford. And while he waits to hear the star's verdict on the comedy - in which Redford's been talking about starring for more than a year -Steve is also anxiously awaiting reaction to "Sum-

That "Crossing," which Random House will

publish in October, marks Tesich's crossover from screenwriter ("Breaking Away," World According to Garp") to novelist. And he reports that, like most of his works, it is largely autobiographical. "It tells about a demonic love story between a man of 50, a girl of 18 and a boy of her age," he says. He adds, "I was that boy - in

Paramount is picking up "Girls Town" - a ribald look at the distaff side of teen life - that was one of the projects put in turnaround by CBS The-

CBS has picked up American TV rights to "The Pirate Movie," the new, simply insipid Kristy McNichol-Christopher Atkins musical movie.

December is going to be a very special month for British actor Ben Kingsley. It's not only the month that could mark the birth of his stardom, with the release of "Gandhi," in which he plays the title role — it's the month Ben and his wife are expecting their first child.

From reaction to test screenings of Stephen King's "Creepshow" movie, it appears the creepy Halloween release could end up doing for cockroaches what "Willard" did for rats. I'm told there has been - in addition to the expected screeches and "yucks" - a tendency among the audiences to carefully examine the area around them before vacating their seats at movie's end.

That is understandable, considering one "Creepshow" segment features E.G. Marshall coping with 10,000 tiny four-legged co-stars (born and bred at New York's Ward's Natural Science Establishment, and shipped live in wax-lined wooden boxes to the Pittsburgh movie location).

And as if that's not enough - or too much there's also a bit which focuses on some nightmarish 5-inch cockroaches imported from the caves of Trinidad. Creepshow is right!

hearts. The jump response

driving may produce tragic results. St., New York, N.Y. 10017.

sheinwold on bridge

Finding A Queen

By Alfred Sheinwold

Many a bridge player's favorite pastime is finding a queen. Please don't accuse me of being an MCP: I'm talking of the pasteboard variety of queen, and speci-

fically the queen of trumps. Today's declarer, for example, must lose two diamonds and a club and can make his contract only if he finds and captures the

queen of spades. The average player would take the ace of hearts and lead the ace of spades. All you can say for this line of play is that it gets you on quickly to the next hand.

RUFF HEARTS

It's much better to take the ace of hearts, ruff a heart, lead a club to the ace, ruff another heart, cash the king of clubs, lead a diamond to the ace and ruff dummy's last heart.

Now get out with a dia-mond and wait for the opponents to commit suicide. They can take two diamonds and a club, but then you are reduced to three trumps in each hand whatever they do, they must find the queen of trumps for you.

DAILY QUESTION

Dealer, at your left, bids one club, your partner doubles, and the next player bids two clubs. You hold. ◆Q73 ♥ KQJ75 ♦ J94 ♣ 8 6. What do you say?

ANSWER: Bid three

promises about 8 to 10 points with (at this level) a fairly good suit. You have 9 points in high cards and one point for the doubleton. In this case the doubleton is a doubtful value, since partner also is probably short in clubs. If you had two or three more points you would bid three clubs (their suit) as a force to game.

North dealer Both sides vulnerable

NORTH ◆ A 8 6 ♥ A 10 8 4 ◇ A 10 5

WEST **♦**Q73 ♥KQJ75 **♦**5 ♥962 4 Q J 10 5 2 **8** 6

SOUTH ◆ K J 10 9 4 2 ♡ 3 0862 ♣ K 73

North East South West 1 NT Pass 4 All Pass

Opening lead — ♥ K

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9 1982 Los Angeles Times Sync

Thursdays to shine on NBC's fall schedule

By FRED ROTHENBERG AP Television Writer

NEW YORK - "Same time, better station." That's the on-air promotional pitch for "Taxi," which begins its reprieve season Sept. 30 on NBC after four award-winning years at ABC.

NBC announced last week that the new "Taxi" would be driving the same route. That means Thursdays at 8:30 p.m., giving NBC the best single night on television. It starts with "Fame" at 8, then a highly touted

new comedy called "Cheers," followed by "Taxi" and TV's finest hour, "Hill Street Blues." NBC did us all a favor by moving "Taxi" into the spot held down by "Gimme A Break." Now we don't have to switch the dial to watch "Hill Street." "I'm really excited about being a part of that

Thursday night schedule," says James L. Brooks, executive producer of "Taxi." "It's kind of ambitious for NBC to program a quality night like In fact, NBC plans to exploit that schedule's

superjority over other nights at all three networks. The network plans to launch a campaign that will sound like this: "For those who think there's not much good on television, watch NBC on Thursday night.

ABC turned off the meter on "Taxi," which won best-comedy Emmys in each of its first three seasons, because of eroding audiences. One of the



tvtalk

only ABC comedies to play up to the public's intelligence, "Taxi" ranked 10th and 13th in the ratings race in its first two seasons. Last year, it was 53rd.

'Barney Miller,' the other sophisticated ABC comedy, finished 54th. That show was also dropped from the schedule, but that was because the producers were running out of ideas and they pulled the rug out themselves.

Brooks reacted angrily to cancellation of "Taxi" last spring, calling it "an incompetent decision." After NBC came to the rescue, ABC axed the series' reruns. ABC is allowed two plays on each episode, but the network stopped rerunning "Taxi" June 10. In contrast, "Barney Miller" is getting a full summer showing.

"I guess it was a business decision," says Brooks. "ABC didn't want to do any advertising for NBC. They didn't take a financial bath, but

they lost some money.' Brooks is smitten with third-rated NBC and its chairman Grant Tinker. (Brooks worked at MTM Productions when Tinker ran the company.) 'Their style sets them apart,' says Brooks. "They're not as fat." There's no difference creatively in producing

"Taxi" for ABC or NBC. Brooks says ABC never

nixed story ideas or steered the program away from the producers. But ABC had developed an indifferent attitude We were a borderline situation in their minds. They weren't excited about our show in meetings,

and we got little support." Not surprisingly, Brooks sees "an infusion of energy and support for us (at NBC.) It's sort of like getting a new job. In a business driven mostly by ratings, not quality, "Taxi" was an iffy show at ABC. But all this

attention might attract more viewers, particular-

ly if "Taxi" wins its fourth Emmy in four years next month. "I care more about the numbers than ever before," says Brooks. "All of us are more nervous than other seasons." That comes from the added responsibility of performing well for a network

"It's a nice and uncomfortable feeling," he says. "But NBC clearly made a business decision. They weren't doing anybody any favors. They were doing what's best for the corporation.

that showed faith.

"This was not an acquisition born of desperation. We fit into a certain plan that they have. I just hope this Thursday night thing works."



Jumbles RIGOR BOUGH WEAKEN BLOODY Why the bookworm visited the library-TO "BURROW" A BOOK



LIZ SMITH

Yoko bookbound, Kristy shipping out

THE BOOKS THAT are talked about can be talked about just as well without being read," said Samuel M. Crothers.

For the past month, every morning at 6:30. Yoko Ono is in her office writing the book she hopes will head off all of those unauthorized tomes now in the works about John Lennon and the tragic manner in which fate ended the John and Yoko marriage.

Intimates, who have seen what Yoko is writing, say it is "devastating!" So far, no publisher has been chosen and the book eventually will be put up for auction. There is definitely a movie in this tremendous story and bets have it that Yoko's longtime pal, record and movie producer Dave Geffen, will have the inside track on that possibility.

NOT TO WORRY that a pirate version of "The Pirates of Penzance" is planned for the movies, starring Chris "Blue Lagoon" Atkins and Kristy McNiehol. It will have a rock score, so how Gilbert & Sullivan can it be?

The authentic film of B'way and L.A.'s hit musical produced by the indefatigable Joseph Papp is set to begin filming at London's Shepperton Studios Dec. 3, winding up around Valentine's Day. Wilford Leach will direct and Douglas Slocum, the cinematographer made famous by "Raiders of the Lost Ark," will do the filming.

Best of all-goodie, goodie-almost the entire original Broadway cast will

recreate their roles for the screen. Kevin Kline, Rex Smith, George Rose, Linda Ronstadt and Tony Azito will do it all for posterity. Estelle Parsons won't be on board as the pirate maid because they want a more British actress for this role and Osear-winner

Maggie Smith is definitely interested.
"Pirates," the movie, begins prerecording in New York Oct. 5. The shooting schedule is such that Kline will segue right from that into "Sophie's Choice" with Meryl Streep, Universal will make "The Pirates of Penzance" its big Christmas release next year.

MAYBE YOU'D enjoy having the, hot and accurate skinny on just when Michael Bennet's much-talked-about musical "Dream Girls" will open. So far everything printed has been inaccurate, including the good grey lady's date of Dec. 27. Sorry, wrong number.

The musical will have its out-oftown opening in Boston the middle of September, play its first preview at the Imperial Theater Nov. 21 and open on Broadway Dec. 6. I understand this will be some show, all about the black music of 1962-72 as it emerged and merged into the white music world. And about the stars this music made.

There are high hopes for the book and music by Tom Eyen and Henry Krieger, two wild and crazy guys whose eclectic backgrounds seem offbeat for Broadway. (But probably not!) Tom did many of the "Mary



Yoko Ono: busy writing

Hartman" TV scripts and also wrote "Why Hannah's Skirts Won't Stay Down," "Women Behind Bars," and "The Dirtiest Show in Town." Henry's music, so far, appeared mostly on "Captain Kangaroo." Bennett thinks they are going to be the surprise sensation of the season. By the way, at the same moment "Dream Girls" plays Boston, Bennett's long-running Pulitzer Prize-winner, "A Chorus Line," will bring its road company to Beantown.

UNDER THE SHELTERING trees at the Barbetta's beautiful garden on West 46th St. the other night there was a handsome couple-Barbara Walters with Vernon Jordan. Also, Bill Blass, Arnold Scassi, Pauline Trigere, Geraldine Stutz, Donald Brooks, Diana Vree-



Kristy McNichol: flying the black flag

land, Andy Warhol, Fran Lebowitz, Abe and Casey Ribicoff, Nora Ephron, Marie Brenner, C-Z and Winston Guest, Noel Gross, Helen Gurley and David Brown, Susan Isaacs, Katle Kelly, Jill and Arthur Sackler, Nancy Hoving, Jerzy Kosinski, Leo Lerman, Henry Geldzahler, Kiki von Fraunhofer, Jonathan Schwartz, Audrey and Iris Love. Somebody must have been giving a party. Wish I'd been invited.

ENDQUOTE: Maybe you think Clint Eastwood is just another pretty face. Well, he's got a good line on himself because Cindy Adams says that when he was asked to what he owes his stardom, Clint grinned: "My squint, my capped teeth, my nonintellectuality and my oversoft voice!"





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Joan Bunke/Movies movies

Boffos and Bombs

How they rate

A purely subjective compendium of movies showing hereabouts. Comments are from reports by the Tribune's reviewer, Joan Bunke. Ratings are on a rising scale of one to five stars.

THE BOAT (R, war violence, men-at-war obscenities; German, dubbed in English) - German Director Wolfgang Petersen's movie, skillfully filmed and well acted, left me cold . . . twice - once in German and again in the English-dubbed version that's showing here. At 21/2 hours, it runs at least half an hour too long; it spends too much time, for this viewer's taste, on the sea bottom, and it doesn't do anything that other submarine movies haven't done, except depict the German "sea wolves" side of World War II. There's good acting, though, by Juergen Prochnow as the Cliff Robertsonstyle captain of the U-96, Klaus Wennemann as the Mr. Fix-It chief engineer and Herbert Groenemeyer as the green war correspondent. Jost Vacano's close-quarters photography is good underwater as well as topside, where his camera celebrates glittering sea and flame-colored sky.

CHRISTIANE F. (R, graphic drug-taking sequences, adult sexual situations and obscene language; German, dubbed in English) — Run ends tonight. Director Ulrich Edel depicts the devastating decline and fall of a 14-year-old Berlin girl (Natje Brunkhorst), her boyish lover (Thomas Haustein) and assorted other young Berliners in a graphically filmed series of "shooting-up" and sex-for-sale scenes. One wonders, at the end, where the market will be for this tour of Berlin's toilets (where the shooting-up goes on). The dubbing is in slangy "American," which gives the moviegoer the jolting realization that the same kind of film might be made in any American metropolis.

DINER (R, adult language, situations) — Writer-Director Barry Levinson's human-scale movie, set in 1959 Baltimore, mirrors the uncertainties and yearnings of six buddies in their early 20s. They hash over life, love, "making out," marriage and their hopes for a sense of place in bull sessions at the Fells Point Diner. Levinson and his actors - among them Steve Guttenberg as Eddie, the football nut, and Mickey Rourke as 'Boogie," the ladies' man — make the trip down memory lane (the music is agreeable late-'50s style) warm, funny and wistful, despite some tricky

THE WORLD ACCORDING TO GARP (R, some violence, adult sexuality) -Director George Roy Hill, writer Steve Tesich and a subtle, sensitive cast -Robin Williams, Mary Beth Hurt, Glenn Close and John Lithgow - have made a joyful, exhilarating movie out of John Irving's upbeat-downbeat novel. They have suffused "Garp" with love of life, given it a smooth flow and kept its gore to a visual minimum at the same time that they have preserved Irving's bizarre viewpoint, his multifaceted themes and his eccentric characters. Glenn Close's portrait of the lustless, feminist Jenny Fields; Williams' empathetic, effervescent depiction of T.S. Garp, the yearning writer, John Lithgow's transsexual Roberta Muldoon, and Hurt's chameleon portrayal of Garp's wife give buoyancy to this film essay on life as a tragicomedy. living's deaths and tragedies remain and absurdity does battle with reality, but Garp, the oddball, soars through it all, conquering even those parodists of protest, the silent, tongueless Ellen Jamesians.

THE PIRATE MOVIE (PG, kiddish double-entendres, sault language) — This Gullbert and Smirkivan subversion of Gilbert and Sullivan's "The Pirates of Penzance" suffers from poverty of imagination, helter-skelter direction (by Ken Annakin, of "The Longest Day") and amateurish American-Australian acting. Annakin directs the rebel pirate Frederic (Christopher Atkins) and the innocent maiden Mabel (Kristy McNichol) in a mod, crotch-joke version of the story of the boy who flees the Pirate King (Ted Hamilton's rank is only princely) and his tacky pirates for the unknown splendors of Mabel, daughter of the Major General (Bill Kerr). References to "Star Wars" and Peter Sellers' Inspector Clouseau movies presumably are Annakin's modern-movie "sendups." They don't do much for "The Pirate Movie," whose pirates are cut-rate rather than cut-throat. G&S are far, far removed from this lame production. Somewhere, we may hope, they've "got a little list . . . got a little list," and on it are Annakin's offenders, "who never would be missed - who never would be missed," if the Mikado had had anything to do with the editing.

NIGHT SHIFT (R, some violence, adult sexual situations, adult language) - Henry Winkler plays the wimpiest pimp in the world and lets a newcomer to films, Michael Keaton, steal the picture from him as the jiving "motormouth," Billy Blazejowski. "Blaze," who styles himself an "idea man," cons Winkler's Chuck Lumley into turning "love broker" and running a prostitution ring out of the Manhattan city morgue, where Lumley clerks. Predictable plot, predictable Burt Bachrach music, predictable love story between quiet Lumley and blonde Belinda, the neighborhood prostitute (Shelley Long). But Keaton's Blaze blazes with energy.

SIX PACK (PG, lots of adult cussing by youngsters, plus muted adult sexual situations) — Warm-hearted and featherbrained, Kenny Rogers' first starring film sets him up as a has-been race-car driver who's brought back to fame and fortune by six orphans, whose primary gift is for cussing and stealing auto parts but who really just want to stay together as a family. The cussing and stealing are graphically presented; the anti-cussing and anti-stealing scene is perfunctory and merely verbal, so the moral, if any, is barely audible. Lots of car-racing for fantasizers, and the usual number of Bad Guys to be dealt with.



John Amos in "Beastmaster"

Bunke

Continued from Page 5

wouldn't pass muster with the kid down the block who's made an imitation "Star Wars" laser sword.

Even the panther is a fake. The moviemakers dyed a tiger black no doubt for contrast with the blond good looks of the muscular hero, Dar (Marc Singer), who talks to birds and a brace of cute little ferrets and screams a bird-call to an eagle.

All of the beasties help this great hero of antiquity rescue a slave girl (Tanya Roberts) and then defeat, with the help of a wandering muscleman (John Amos, in loincloth, Mohawk haircut and lots of body oil) the evil priest (Rip Torn). Torn's glowering Bad Guy has ripped up Dar's ancient neighborhood, destroyed his village and killed his-

Dar's seeing-eye eagle goes on recon missions for him; the panther scares off enemies and the ferrets filch loot for him.

Comes the climax and everybody helps out at the pyramid. (What's a barbarian epic without a pyramid?)

This is definitely a second-hand pyramid. It looks as if Director Don Coscarelli and his crew took it over after Arnold Schwarzenegger and his "Conan" company finished with it.

The fakery is mildly amusing. The slovenly dialogue and accents are comical ("Lets get outta here!"). The acting, including that of Torn, afflicted with badly applied "old-man" makeup, is of early-caveperson vintage. And the camera work (by John Alcott) looks like a rehearsal for yet another auto commercial filmed atop yet another rocky pinnacle.

One of the characters, incidentally, is called King Zed. That's the right end of the alphabet for this Grade Z non-epic.

On a rising scale of one to five stars:

* 1/2

Entertainment

Kristy McNichol's growing up

By Carol Wallace New York Dally News

NEW YORK - Loud voices are spilling from behind closed doors at Kristy McNichol's upper East Side apartment that she shares with her "very, very, very good friend," hairdresser Joey Corsaro. The voices are raised neither in sweet endearments nor the do's and don'ts

of home permanents. I catch a word here, a phrase there. Something about "growth" and "being my own person." They know I am on the way, so I refrain from knocking in the hope that things will settle down. They don't. I knock.

Kristy opens the door slowly, smiling shyly. There is a moment of embarrassed silence. She and Corsaro are probably wondering what I've heard. I, in turn, am wondering whether I am going to witness a restaging of Who's Afraid of Virginia Woolf?

"Hi, nice to meet you," she says sweetly, extending her hand for a firm shake. "This is Joey." She points to a tall, handsome, mid-20ish man with slicked-down curly black hair and a diamond stud in his left ear. He, too, appears to be slightly uncomfortable, but he puts on a friendly front. For the moment anyway, peace is at hand.

Their bright, airy apartment seems lifted from a Bloomingdale's catalog. Puffy sofa sections and chairs sit like aqua-colored cloudbursts on white shag carpeting. There's black smoked glass lining a living-room wall and a few humansized plants next to the sliding-glass doors of their balcony. McNichol settles onto the edge of the sofa and leans forward with a let's-get-onwith-this look on her face. Corsaro fetches a glass of water for me and joins us.

At 19, McNichol is finally shedding her cute, pubescent image and slowly slipping into adulthood, professionally and personally. Her gawky, tomboyish looks have been exchanged for sleek, sophisticated clothes and a short blond hairdo. Six months ago she abandoned a \$1.7 million Los Angeles home, Jaguar and Jeep, not to mention family and friends, to move here permanently. "I just wanted to try and live here and experience other places," she said. "People in New York ... they're a lot quicker."

Her movie image is undergoing an overhaul as well. She is abandoning TV in favor of feature films and successfully began the transition to "adult roles" last year in Neil Si-mon's Only When I Laugh. In her new film, The Pirate Movie, a knock-off of Pirates of Penzance, she sings and hams it up opposite teen hunk Christopher Atkins. And in her next movie, I Won't Dance. she'll play a 21-year-old handicapped flutist whose love life is

slightly out of pitch. Still, don't expect to see McNichol, who has been acting since she was 8, seduce her way across the silver screen anytime soon. America isn't ready for it. Neither is she

"I've been offered a-few older,

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heavy roles," she said. "My manager and I are really choosing my roles carefully. But I do have to grow up." She smiles, and added pleadingly, "You gotta let me grow

While her looks don't compare to post-pubescent contemporaries like Jodie Foster, Tatum O'Neal and Brooke Shields, her acting abilities more than compensate. She consistently captivates critics and has built a following of adoring teens and their mothers, who stop her in the street and say, "I wish my daughter could be just like you."

"Kristy and Olivia Newton-John are our two top female person-alities," said Hedy End, editorial director of 16, a fan magazine whose average reader is 14 and female. "She has an innocent face and her roles have always been family-type characters who do the right thing in the end. The kids eat it up."

Yeah, I guess I do have a different image than Tatum and Brooke," McNichol said with a laugh. (She was once promised the part of the little girl in The Bad News Bear but lost out in a lastminute switch because. Tatum had a bigger name. The two later starred in Little Darlings. There were no hard feelings.) "I have the image of being an all-American girl, which I think is a great image. Why? What's wrong with being the all-American

The Pirate Movie, is a \$9-million Australian producton that McNichol describes as "an Airplane type of movie, zany and off the wall." It is an adaptation of the Gilbert & Sullivan operetta and costars Atkins, the once-and-future king of the Loincloths. Blond, blueeyed and beefy, he was last seen satisfying his newly discovered libidinal urges in The Blue Lagoon with Brooke Shields. The Pirate Movie is Atkins' first since that 1978 Paradise Island encounter.

"It's not that I haven't been offered other parts," said Atkins in a 20th Century-Fox press release. "It's just that Hollywood's a very scary place for somebody who had no intention of being there in the first place." That, or there just aren't many parts around for guys who look great in loincloths.

Though it's unlikely she and Atkins will become the Nelson Eddy and Jeanette MacDonald of the 1980s, their combined popularity among teen-agers should mean a treasure of gold at the box

The press release from 20th Century-Fox contains another interesting tidbit. "We've retained the characters, the eccentricity, the fun and some of the music," it says. What they didn't retain was Linda

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McNichol defends her island home in The Pirate Movie.

Ronstadt, Rex Smith and Kevin Kline, all of whom starred in Joseph Papp's Broadway version of Pirates and are featured in the movie version of the play due out at

"I don't think it's really a ripoff," said McNichol of The Pirate Movie. "It's zany. It's also a love story at the same time. Chris is great in it. It's a real fun movie. I enjoyed making it so much. And I know when you enjoy something a lot, you know other people will enjoy it too.

"He's great, he's a nice boy," said McNichol of Atkins. "He has great charm. He loves women, he loves girls. The first night we met he brought me a rose from the dinner table. It was really sweet." Did his gallantry ignite an off-camera romance?

"A little," McNichol said, looking toward the floor and nodding. "We liked each other. We went out a few times. We still see each other once in a blue moon.'

She keeps her private life under wraps. ("I think my personal life is mine," she said with a shrug.) She describes Corsaro as "a very, very, very good friend - he does my hair and we have a great time together." But she says she still dates others. "I haven't gone out with a lot of guys because I'm very selective. I

won't go out with just any guy." What kind of guy will she go out with? "A gentleman," she said. "Very kind. Very warm. Very sensitive. And fun.'

It's no secret, however, that she would love to meet up with John Travolta on a darkened dance floor. ("There's just something about him," she said. "I ran into him a couple of times. He said, 'You're great.' I said, 'Thanks, you are, too."') She says she'd like someday to meet President Reagan, but stops short of saying "there's just something about him" too.

Three weeks following our interview, McNichol calls from California. She has abandoned her bicoastal experiment, sublet her New York apartment and moved back to Los Angeles "per-manently." "There's just too much business I have to take care of here," she said. She and Corsaro are living in separate apartments and liking it.

When she finishes filming I Won't Dance in Europe this fall, she will complete a made-for-TV movie for CBS, perhaps cut an album, and then pick her next "adult" role carefully. Back to the business of growing up. Surprisingly, she says her responsibilities as teen role model are no extra burden.

"I don't do bad things," she said.



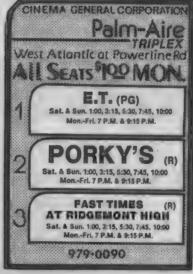
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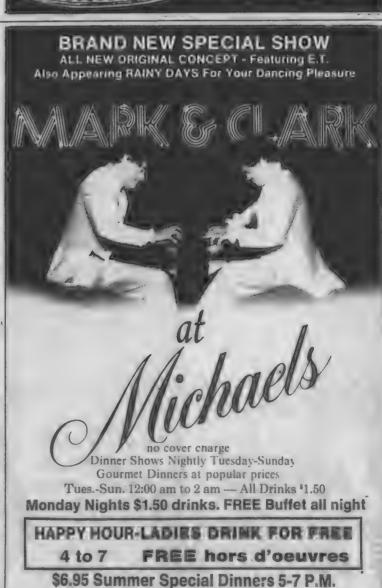












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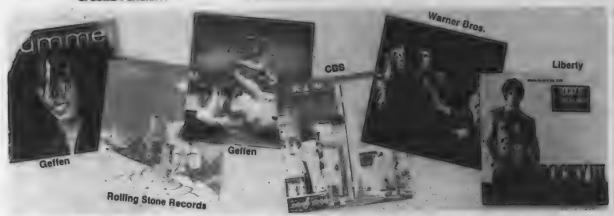
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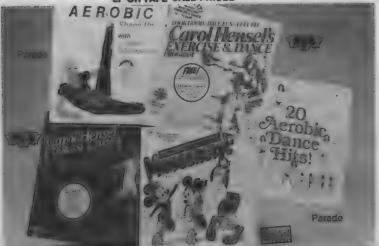
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Screen teen idol wants to grow up

By Ernest Leogrande New York Daily News

NEW YORK - First of all, let's get this straight: Christopher Atkins' hair is straight. They curled

his hair for The Blue Lagoon. "It was permed four times," he volunteered. "I looked like Albert Einstein." Then it was curled for The Pirate Movie, an Australian rock version of The Pirates of Penzance that will open soon. Now he's letting his hair grow for a new movie, The Terrible Game of Ott, in which he'll play a sort of young James Bond — and this time, there will be no ringlets. "I hope not," he said, shaking his head. "I hope not."

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"They added all this new, rock 'n' roll music to the movie and left some of the fun Gilbert and Sullivan that they thought kids would understand. The movie's for kids. For young kids."

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Kristy McNichol, Christopher Atkins star in The Pirate Movie.

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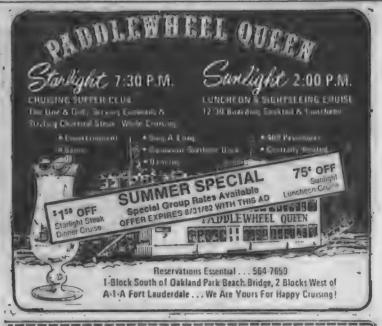
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He looks across the room at his manager, a young man named Joel Dean, who is wearing a watermelon-color Lacoste shirt. "The real reason we decided to go for this," Atkins said, indicating the magazine, "is the fact that, first of all, the people who have been on the

sailboat, his long legs and bare feet cover are not shabby people." He points to a layout of previous cover subjects, including Paul Newman, Paul McCartney, Sylvester Stallone, Burt Reynolds and Warren Beatty. "The reason why I did it is I wanted to grow up, you know? I want to start becoming a woman's

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'MASH' writers work on farewell

HOLLYWOOD - Production on the 11th and final season of M-A-S-H is set to start in less than a month, yet thus far no writing has been done on any of its 10 concludfarewell segment that will air next

"This has been a long time in coming," observes executive producer Burt Metcalfe, "and America is going to say, 'This better be good.

If time and effort will do, it, it will be good indeed.

Metcalfe reports he and his writing staff have been working on the two-hour finale script since April, with each member of the team penning separate scenes in collaboration with Alan Alda. That process should be completed within the next two weeks, says the producer, "and when we finish with that, we'll all get together and go over what we have.'

It has already been determined that most of that special segment

Reynolds to star at his own theater

JUPITER — Burt Reynolds has agreed to star in the world premiere of Answers, a new comedy by On Golden Pond author Ernest Thompson, Oct. 19-Nov. 14 at The Burt Reynolds' Dinner Theatre. The show will mark the star's first appearance at his own theater since Same Time, Next Year with Carol Burnett two years ago.

The show is a collection of oneact plays, with Reynolds featured in the third. Reynolds is hoping to be joined by an "all star cast" to fill out the entire production.

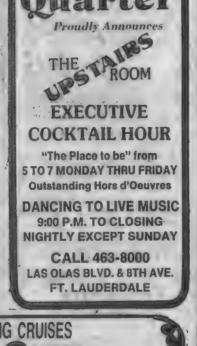
will be shot off the studio lot, in Malibu, "and we'll be doing that in October, to avoid weather problems," says Metcalfe.

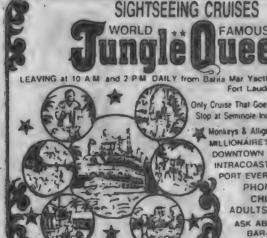
He adds, "We do hope to save a cene or two to do the very last day of shooting."

So that the M-A-S-H family and their video fans - get the emotional impact of the team gathering together for the very last

Tell all time: Clinical psychologist-turned TV interviewer Dr. Tom Cottle is really going far with his probing style that has earned him the reputation for getting guests to reveal psychological scars on air. He'll be making four test appearances on NBC's Today show this month, advising viewers on how to cope with life - and such. And next month his PBS Up Close interview show will be moving on to the more lucrative syndicated mar-







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Chris Atkins growing up in Hollywood

By BY ERNEST LEOGRANDE New York Daily News

NEW YORK—First of all, let's get this straight: Christopher Atkins' hair is straight. They curled his hair for *The Blue Lagoon*.

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"I'm not dating anybody out in L.A. because I can't seem to find anybody really to get along with out there. It's awful to say, but I just get very scared out there, as far as the women go, because they're sort of a different breed . . . It's very hard for me because I don't know what they're after, me or me because of the movies. So when I go out with someone there, it's usually somebody in the business, because I feel I can relate to them a lot easier."

THERE ARE countless guys and girls populating the after-hours dance clubs of the city, stars only to themselves, who come across as more glib and more blase than Christopher Atkins. His attitude is a combination of frankness, friendliness and naivete, and when he talks about his life, he sounds like a reincarnation of Andy Hardy.

"As soon as I go back home, man," he said, "my friends just slap me right down. We played a softball game yesterday and just everybody was giving me such a hard time. 'Here comes Holly-

wood again up to bat! See if he can hit it past the pitcher this time!' It was fun to be back with friends again, just so good."

Atkins has a sister, Elizabeth, 19, a brother, Scott, 16, and a brother, Peter, 9. "Every time I come home, Peter just loves wrestling with me. One day I was fishing with him and there was this old man sitting in this chair in the sun. I started talking to him and he ended up knowing my grandfather. I said to him, 'I really wish my grandfather was still around,' and he said, 'Yeh, but you just gotta carry on.'

"All of a sudden those two words, 'Carry on,' hit me so hard because here I was with my little brother fishing and my grandfather used to take me fishing all the time, bait my hook and throw my line overboard. I suddenly realized that I was carrying on what he would probably be doing for my little brother right now.

"It sunk in so deeply. We have such a close family. I asked my mom if she was mad because I hadn't gone to college yet and she said, 'No, because you've gone through so many things that kids your age aren't going through that you've had to learn to take on a lot of responsibility real fast.' I was getting a little down about it because sometimes the business is so neat and so fine and then sometimes it just gets to be a little too much."

ATKINS IS asked about a published report that he had requested an audit of Columbia Pictures' books to see if he was entitled to more profits from *Blue Lagoon*. The question provokes the only agitation that he shows in the interview

"That was a crock..." he said. "Are you kid ding? Columbia Pictures has been the greatest thing that has ever happened to me... I made a lot of money off of those 2½ (percentage) points of the movie they gave me."



Christopher Atkins with Kristy McNichol in "The Pirate Movie."

Even so, Atkins and Dean have bought out of the four-year contract Atkins had with Columbia, but they have an agreement to make a *Blue Lagoon* sequel for the studio if that comes off. "BL2" Atkins calls it.





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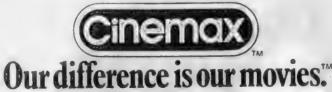
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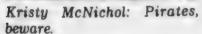
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Young, McKeanin"Young Doc-

Films become a drag as summer drags on



In which, going from bad to

mediocre, we dispense with two runts of the summer cinema litter: THE PIRATE MOVIE: Starring Kristy McNichol and Christopher

Atkins. Directed by Ken Annakin. Playing at several theaters. Running time: 98 minutes. Rating: PG (occasional mild

profanity).

The idea apparently was to sort-of copy the Linda Ronstadt Pirates of Penzance and grab all of that film's business by reaching the screen first. The Gilbert & Sullivan music and story are, after all, available to anyone.

It may not work out quite that way. Instead of tapping the anticipated box office lode of Penzance, this film may only drag it down. It's that awful.

Several of the more familiar G&S numbers are retained. (The "Modern Major General" patter song has die-laughing situation. a few contemporary references.) Mingled in are new songs per-Kool and the Gang. Wait a minute: Good Lord, it is Kool and the Gang.

That right there should give you an idea of the mindlessness of The Pirate Movie. It apparently was the intellect scale.

Kristy McNichol, brave lass, script. She's Mabel, daughter to Maj. redeeming element here.

Her Frederic is Christopher Atkins, Brooke Shields grass hut-mate enough. in The Blue Lagoon. Bless his heart, Stewart: *

By ROGER KAYE

Star-Telegram Rock Music

Rounding up the local music

Dallas native Josie Cotton has

earned a slot on the nation's best-

selling album chart with her debut

LP on Elektra, Convertible Music.

Once a student at Dallas Hockaday girls school, Cotton says that rock 'n'

roll has gotten "much too sober"

and she's trying to do something

serious," she said. "I'm trying to re-

capture that frivolous abandon of

the mid-'60s Hullabaloo and Shindig

days in my music and stage show."

face and the radio turned uploud."

hit, Tell Him.

"All these synth-pop bands are too

about it with her album.

Dallas' Josie Cotton

seeks unserious music

he still can't act. But that's hardly noticed in this film.

The most obtrusive strategem of writer Farrant and director Ken Annakin (The Longest Day) is to shoehorn in references to wellknown movies. Atkins fights a pirate with a Star Wars laser sword. The marching English policemen report to a Clouseau-like inspector. During a brawl, a scimitar-wielding pirate is gunned down by a man dressed as Indiana Jones.

None of this works. In fact, it's not even a good try.

Stewart: *

YOUNG DOCTORS IN LOVE: Starring Sean Young and Michael McKean. Directed by Garry Marshall. Playing at several theaters. Running time: 95 minutes.

Rating: R (language, nudity and vulgar situations).

This one is a decent effort, at least by comparison, but it doesn't make it, either. In the manner of Airplane, it undertakes to satirize daytime soap operas of the General Hospital stripe. But director Garry Marshall is heavier of hand, and despite some inspired portrayals (or, rather, isolated moments within portrayals), Young Doctors is not a

The nominal leads are beautiful Sean Young (Harrison Ford's roformed by people who sound like mantic robot in Blade Runner) and Michael McKean. Orbiting their serviceable performances are a galaxy of throwaway bits and gags.

There is a nurse named Sprockett instead of Ratchet, a Calvin Klein conceived for an audience of the jeans model in apparent need of surbasic Valley Girl mentality, but gery to change his signature pose, a wound up a notch or two lower on paging announcement requesting that E.T. call home.

And there are marvelous wrings some charming moments moments courtesy of Harry Dean from Trevor Farrant's cartoon of a Stanton, as a boozing pathologist; Dabney Coleman, as the egocentric Gen. Stanley and sweetheart to duti. chief of surgery; Hector Elizondo as ful Frederic, the orphan reared by a reluctant transvestite; Gary Friedpirates. They dress her up to look kin as a dwarfish intern trying deskind of Olivia Newton-Johnsy, perately to hang up a wall phone, which works quite well. The cos- ever-versatile Pamela Reed, as a tuming, in fact, may be the single plain-jane nurse with femme fatale yearnings.

And much more. But not quite

Fleetwood Mac in Dallas in late

September Easter Island, ex-

Bloodrock guitarist Lee Pickens'

new band, will be performing night-

ly through Aug. 17 at O.C.'s Saloon on East Lancaster . . . Billy Idol will

be at the Agora Aug. 17... Tickets

for Thursday night's Reunion Are-

na show starring Rick James, Ray Parker Jr., Cameo and Al Hudson

& One Way are on sale at Ticketron. Price is \$16... Also coming to Re-

union are Genesis Friday and the

Scorpions with Iron Maiden and

Girlschool Saturday...On tap

Sunday are Greg Allman and the

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"YOUNG DOCTORS

IN LOVE" R 12 00-2 00-4 00 6 00 8 00 10 00

THE SECRET OF NIMH

12 00-1 45-3 30-5 45-7 30-9 30

LA CINEMA 6

"AN OFFICER AND A GENTLEMAN" R 2 05-2 35 5 05-7 35-10 00

"TEX" PG 12 10 2 10-4 10 6 10 8 10-10 10

"ANNIE" PG 12 13 2 45-5 15 7 45-10 10

"ROCKY III"

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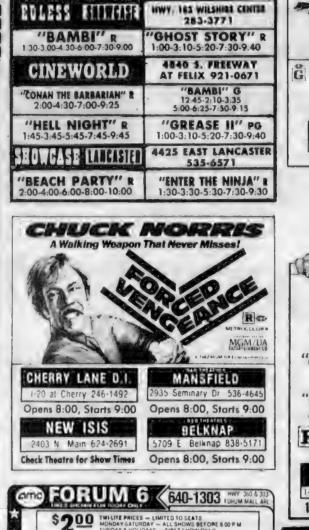
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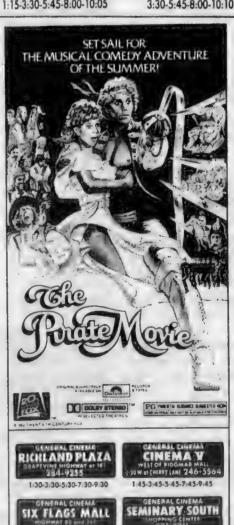


Producer DON KRANZE We clen by LOWELL GANZ and BABALOO MANDE and Nave by BURE BACHARACH Original Lyres by CAROLE BAYER SAGER
(Come props) Produced by BRIAN GRAZER Decide by RON HOWARD A LADD COMPANY SELECT

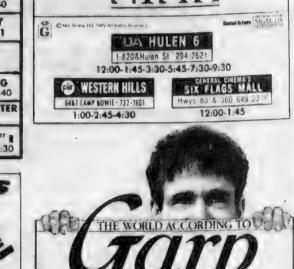
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'One helluva magnificent movie.' -Bernard Drew, GANNETT NEWSPAPERS

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MASSACRE" (R)

(WEST)

"ZAPPED" (R)

"THE VAN" (R)

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MOVIE" (PG) 1 30-3 30-5.30-7:30-9 30 THE PIRATE MOVIE" (PG) 1:20-3.20-5 20-7.20-9 20 "YOUNG DOCTORS 2.00-4.00-6:00-8.00-10:00

SIX: FLAGS MALL CINEMA Y POCHAS IN "YOUNG DOCTORS IN LOVE" (R)
1.00-3:15-5:30-7:45-10-00 YOUNG DOCTORS

WORLD ACCORDING TO GARP" (R 12 00-2:30-5 00-7:30-10 00 1:30-4:15-7:00-9:45 "SECRET OF HIMH" (G) 12.00-1:45 "POLTERGEIST" (PG) 12:40-3:05-5:25-7:45-10:10 "NIGHT SHIFT" (R) 3:30-5:45-8:00-10:00

"SIX PACK" (PG) 1:15-3:20-5-25-7:30-9:30 "POLTERGEIST" (PO) 12.30-5:00-9:50 THE PIRATE MOVIE" (PG) 1:45-3:45-5:45-7:45-9:45 ROCKY III" (PG) 3.00-7:30

PARK PLAZA: ARLINGTON "ROAD WARRIOR" (R) "FIRE FOX" (PG) EVES. AT 8.00-10 00



RICHLAND PLAZA SIX FLAGS MALL

284-9255 1:00-3:15-5:30-7:45-10:00

HULEN 6 12:00-2:00-4:00-6:00-10:00 12:15-2:15-4:15-6:15-8:15-10:15

Bowl in Dallas. All seats are reserved, with tickets priced at \$12 going on sale at Rainbow outlets Friday...Coming to the Hot Klub in Dallas are Black Uhuru along with Sly Dunbar and Robbie Shakespeare Aug. 20, the English Beat Aug. 27 and the Stray Cats Sept. 4... Look for the Go-Go's and

The first single from her album is He Could Be The One. Cotton said of annual Terry Awards will be held that tune and others on the LP, "It's music that's upbeat and fun...a country music singers and musisound that's made for cruisin' in the car with the wind blowing in your Also included on Cotton's record is a remake of the Exciters' 1962-63 Among the artists who will perform CONCERT NEWS - The Talking Heads have been booked for a Sept. 9 concert at the Bronco

60 Mark Dinning hit.

Aug. 23 at Billy Bob's Texas. Local cians who regularly perform at area clubs and concerts will be honored at the 8 p.m. show. Tickets priced at \$6 are on sale at Ticketron outlets. at the show will be Cliston Keener, who bills himself as "America's One Man Country Band." In addition to singing, Keener plays guitar, harmonica, drums and bass during his act. His new single is Slow Rat Blues on the Grand Praire-based Bill's Silver Saddle Records . . . New on Major Bill Smith's LeCam label are Teen Angel by Larry More and Street Life and It's Not My Fault by

Funeral services were held

Sunday for Theresa Setsko

Newman, actor Paul New-

man's mother. She died at

83, the actor's publicist said.

urday of cancer at her home

in Hemet, Calif., said War-

Mrs. Newman died Sat-

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Paul Newman's mother dies

ren Cowan. He said Mrs

Newman grew up and raised

In addition to Newman

Mrs. Newman is survived by

another son, Arthur, an in-

dependent motion picture

production manager, a sister,

a brother and six grandchil-

her family in Cleveland.

This time all the gore's in 3-D

By JACK GARNER

They've given us the same story over and over and over again. First it was "Halloween," then it was "Friday the 13th," then it was "Halloween II," then it was "Priday the 13th, Part II."

The story? A superhuman spector of a man - with no apparent motivation or background - mindlessly dispatches stupid; gullible teen-agers with ever-increasng creative gore.

Now comes "Friday the 13th, Part III," and, eureka, they've come up with something new. They tell the same darn story, but this time it's in 3-D!

The R-rated movie is playing in Green

Bay at the Marc Cinema.) If you're familiar with the three-dimen-

sional movie concept - and how it's been primarily used for gimmick effect in Bmovies, westerns and horror movies - you can image all the 3-D possibilities in a movie like "Friday the 13th." I guarantee, these film makers have thought of all of those, and more.

It starts with the opening credits which project farther out into the audience than anything I've ever seen in a movie. Eventually knives, axes, eyeballs, popcorn, dripping blood, yo-yos, pitch-forks, a canoe, dangling legs, chains, a harpoon, straw, dead bunnies, falling bodies and even a marijuana cigarette come your way in "Friday the 13th, Part III."

moved a lot here, creating even more 3-I) illusions of foreground and background.

If you can somehow ignore the fact that the movie is dumb, exploitive, ultra-violent, poorly written and poorly acted, you'll see what might be the most technically superior 3-D movie you've ever seen. Of course, it's hard to ignore all that stuff.

Describing "Friday the 13th, Part III" would simply be a listing of murder techniques. Suffice it to say, another bunch of teen-agers are after another fun-filled weekend in the country, and they spend lots of time doing stupid things, like going off alone, like walking into dark cellars, like opening closets and exploring barns.

And, for sure, at least one nubile young woman takes a shower. What would a

I must admit if bizarre murders are

your thing, there are a couple humdingers in "Part III."

If you wonder just what is the appeal of

(for some people) of an especially grotesque roller coaster. A certain type of viewer apparently likes to challenge himself to see how much gore he can withstand. Or he's curious to see just how far a movie will go. You can

these films, it's similar to the attraction

actually detect the audience reaction, as they rate the originality and gore level of each slashing. If this movie has no substance, plot or

style (beyond the admittedly first-rate 3-D), who cares?

The fright's the thing.

'Pirate Movie' looks like a big traffic jam

By MIKE HUGHES

Kristy McNichol is a truly terrific actress, one who can do just about everything. Everything, that is, except sing. So now, in the wondrous illogic of movies, she's

starring in a musical. "The film is called "The Pirate Movie," and it asks Kristy to sing twice.

Or sort of sing, anyway. Each song is filled with endless echoes and overdubs, which make the close-ups look ridiculous. It's as if she has the entire Mormon Tabernacle Choir living inside het throat.

But Chris Atkins fares even worse as her co-star. Chris is awfully cute, but can't sing or act. In short, this film has some real pro-

(Rated PG, the movie is playing at the Bay Park Square Cinema in Ashwau-

Review

"Pirate Movie" is the strangest hodge-podge to hit the screen in quite a while. It's made entirely as a dream sequence with Kristy imagining that she's in the middle of a weird version of "Pirates of Penzance."

So everything has to coexist. There are some of Gilbert and Sullivan's wonderful "Penzance" songs; there are some awful modern pop tunes. There are a few good laughs; there are many moments of incredibly sophomoric humor.

And, of course, there's Kristy McNichol, the teen star who's already won two Emmys and was downright brilliant in "Little Darlings." She handles the comedy with class, while everyone



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ment, absurdly silly the

next. The humor and the

pop songs are strictly for

kids, but how many of them

Dairy

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FRIES - DRINK

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TUESDAY

WEDNESDAY

Dairu

Oueen

Bar B-Q

Sandwich

BURGER & FRIES

Chicken

- SUNDAE

Queen

are

buffs?

Movie" can provide some During all this, veteran director Ken Annakin seems Saturday afternoon fun. It's to be a bewildered traffic as pretty as its two stars, cop. So many things are and it tries hard to have fun. whizzing by that he simply But mostly, it's a big traffic lets them all go, even if they jam.

brazier.

THURSDAY

FRIDAY

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Kristy McNichol

Gilbert and Sullivan crash together. Certainly, "The Pirate

city streets. Just make sure there's a

lot of suds," Caliguiri told members of the Pittsburgh Clean City Committee in announcing his plan to help clean up the Steel City.

campaign, Caliguiri volunt-

eered to dunk and lather at

their homes look."

At a meeting where the

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Mayor taking to the tub

PITTSBURGH (AP) — Mayor Richard Caliguiri says he'll take a bath in public to help convince people to come clean and stop littering

committee previewed radio and TV ads for an anti-litter

the corner of Sixth Avenue and Grant Street, near his downtown office.

'We have to change attitudes about littering. We want to make the city look like our homes," he said. 'We want to make people conscious of how the sidewalks and the areas around

The ad campaign, set to begin Aug. 19, features a theme song called "The Clean City Rag."

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Choice of beef or chicken **Wednesday Combination Plate**

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ALL YOU CAN EAT Tortilla with beef or chicken topped with Toro sauce and melted cheese.

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. 18	Wednesday evening — 8:00 P.M. Tractor Pull
. 19	Thursday evening — 7:30 P.M.

Demo Derby

Great Northern Opry

Mini Rod Pull

Aug. 22

12 & over..\$2.50FREE 30 piece German Brass Band from Germany Friday evening - 7:00 & 9:00 P.M. 12 & under.\$1.00 Great Northern Opry Over 12....\$3.00 0 to 5....FREE 6 thru 12...\$1.00 Saturday atternoon - 1:00 P.M 12 & over. .\$2.50 12 & under. \$1.00 Saturday evening — 8:00 P.M. Over 12....\$3.00 Aug. 22 Sunday Morning — 10:00 A.M. Horse Pulling Contest 0 to 5.....FREE 6 thru 12...\$1.00 12 & over. . \$2.50 0 to 5....FREE 6 thru 12...\$1.00 Sunday afternoon — 1:00 P.M. 12 & over. \$2.50 ...FREE Sunday evening — 7:30 P.M. Demo Derby 0 to 5... 6 thru 12...\$1.00 12 & over. . \$2.50



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WEDNESDAY, AUGUST 18, 1982 12:00 Noon — Fair officially opens 6:00 to 11:00 P.M. — "Moonlight Madness" (5 continuous hours of rides for \$6.00) THURSDAY, AUGUST 19 "Children's Day Special"

12:00 Noon to 6:00 P.M. — All rides (except Spectacular) 50c
6:00 P.M. to 11:00 P.M. — All rides regular prices
FRIDAY, AUGUST 20

"Merchants' Day" 12:00 Noon to 11:00 P.M. - All rides - Reduced Prices (See your local merchant for discount coupons) SATURDAY, AUGUST 21

11:00 P.M. — All rides regular prices SUNDAY, AUGUST 22 12:00 Noon to closing - All rides regular prices



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'The Pirate Movie'

Kuhio 1, PG

"Pirates of

pher Atkins

with Brook Shields,

this time he is co-starred with Kristy

McNichol ("Only

When I Laugh") as Mabel, the most-precocious daughter

of Major General Stanley (Bill Kerr).

Mabel starts out as

shy, bespectacled

modern maiden sud-

denly smitten with

Frederic, who's an

actor in a pirate pag-

eant playing in her

Her sexier girl-

friends steal Frederic

away from her, how-

ever, so she pursues

him in a boat, nearly

drowning in the at-

In a coma much

"The Pirate

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HONEY PIE

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SWEET CAKES 10, 12:45, 3:30, 4:15, 9 LOVE BUS 11:20, 2:85, 4:05, 7:35, 10:20

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BARONESS NICA

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THE STORY OF JOANNA SENATOR'S DAUGHTER

REXII

GETTING OFF 9, 12:35, 3:20, 6, 8:45 JOANNA 11:10, 1:50, 4:35, 7:15, 1

THE STORY OF JOANNA

GETTING OFF

CAMIFO

JULIE 12, 2:55, 5:45, 6:40 JOANNA 1:25, 4:20, 7:10, 10:05

THE STORY OF JOANNA

like the audience's, she dreams the rest

home town.

tempt.

may not.

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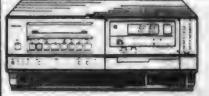
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Witless 'Pirate' and 'Tough'

as Frederic's homely

but lascivious gover-

ness Ruth (since she's

really quite pretty,

there's another comic

Newhouse News Serv-

.Over'

-Richard Freedman

point lost).



Movie" as a Victorian girl with a modern foul mouth (one of the film's more depressing features).

Another depressing thing is the way some of the Gilbert and Sullivan songs are used-with appalling modern lyrics -interspersed with pop treacle warbled McNichol and Atkins.

In a doomed attempt to salvage this misbegotten enterprise, there's also an animated underwater sequence featuring the cutest fish since Disney's heyday, and coy references are made throughout to such box-office hits

as "Star Wars," "Raiders of The Lost Ark" and the Inspector Clouseau movies, with Garry McDonald doing an inept Peter Sellers as the bumbling French detec-

Since much of the humor in the Gilbert and Sullivan operettas stems from an inspired use of anachronisms (the whole idea of buccaneers is illarious), the anachronisms of Pirate Movie" shouldn't be as offensive as they are.

One reason they don't work, though, is that the Victorian Mabel dreamed up by her modern counterpart is even more contemporary than she is, so the whole satiric point is lost.

Filmed in Australia with a largely native cast, "The Pirate Movie" also misuses the talents of Ted Hamilton as the Pirate King (since he can't sing, he does a wretched imitation of Rex Harrison in "My Fair Lady"), and Maggie Kirkpatrick

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All of that brings

laughs. It's hilarious

when these two go

inside the dryer at a laundromat,

when they begin bar-

tering their car

piece-by-piece.
Most of this has al-

ready been done by

everyone from Jerry

Lewis to Doris Day.

But Cheech and

Chong are so good

that they breathe

good to last. They

make it to Las Vegas

and the plot sudden-

ly vanishes. The rest

Gannett News Service

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"THE EXTRAS"

Starring: Yee Lui Chan Yut Ling

Contonue with English subtitles

3 DAYS ONLY

9/8

6:20 & 8:25 P.M.

7/9

-Mike Hughes

Ah, but this is too

new life into it.

is downhill.

and

Left, Atkins and McNichol in 'Pirate Movie, above, Cheech and Chong in 'Things Are Tough.

'Things Are Tough All sen). For a time, it even has a plot. Kailua The story takes our

Waikiki 3, Drive-In, R heroes on an odyssey Our old friends through jobs, until two rich Arabs-also Cheech and Chong played by the starshave finally reformsend them on a real ed. They've now strange cross-country made a movie with mission. half a plot. That still leaves a

Naturally, they botch everything, inlot of empty space, but it's a start.
"Things Are Tough cluding the mission. Over" is \ the fourth Cheech-and-Chong flick and the 1152 Smith St. best so far. That THEATRE I means it's roughly NIGHT 6:30 & 8:30 SAT., SUN. HOLIDAY MAT. 12:30 CONT. half good. Young Super Kung Fu Action! adults will roar loud-

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ly; other people will Starring: Leung Kar Yan walk away in be-Yuen Yat Chor wilderment. "Cheech" Marin and Tommy Chong are two of the finest comedy actors around. They've created two charac-

ation can love. Cheech is schemer, the wideeyed little Chicano whose mind is filled with big scores. Chong is the overmellowed sort, the whose guy adrenalin drained

ters that their gener-

Working together, they are magic. They are Belushi-and-Ayckroyd, the McKenzie Brothers and lots

Or they would be, if they just had some self-control. Too often, the duo flies without a plot. They write the scripts and Chong sometimes directs. There's no one to say "no."

But now comes Cheech-and-Chong No. 4. It has a director, Tom Avildsen (cousin of "Rocky" director John Avild-

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70mm/STEREO "E.T." (PG) 12:45 • 3:00 5:30 • 8:15 & 10:30 PM NO PASSES!

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WAIKIKI:#3 Kalakatia nr. Seaside • 923-5353 "THINGS ARE TOUGH ALL OVER" (R)

1:00 • 3:00 • 5:00 7:00 • 9:00 & 11:00 PM

KUHIO 2095 Kuhio • 941-4422 "THE PIRATE MOVIE" (PG) 6:00 . 8:15 & 10:15 PM

"NIGHT SHIFT" (R) TONIGHT • 6:30 • 8:45 & 10:45 PM

"ANNIE" (PG) TONIGHT • 5:00 • 7:30 & 10:00 PM

versity nr. Beretania • 946-414 "THE WORLD ACCORDING TO GARP" (R)

6:00 - 8:30 & 11:00 PM KAPIOLANI 1646 Kapiolani • 955-5115 DOLBY STEREO

"THE THING" (R) TONIGHT: 6:00 • 8:15 & 10:30 PM

"ROCKY III" (PG) TONIGHT: 6:30 • 8:30 & 10:30 PM

IN LOVE" (R)

7:15 & 11:00 PM

"9 to 5" (PG) 9:00 PM

"THE THING" (R)

7:30 & 11:45 PM

"CAT PEOPLE" (R)

GATES OPEN AT 6:30 PM

PEARLRIDGE

Pearlridge Center • 487-5581

"STAR WARS" (PG)

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"BEST LITTLE WHORE-

HOUSE IN TEXAS" (R)

6:00 . 8:15 & 10:30 PM

CINERAMA ng nr. Kalakaua • 941-5291 70mm / DOLBY STEREO "POLTERGEIST" (PG) TONIGHT: 6:30 • 8:45 & 10:45 PM

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'Pirate' fatally cute

By CARL LEBOVITZ

The Pirate Movie (PG, Kerasotes Cinema) is a bastardized film version of Gilbert and Sullivan's "The Pirates of Penzance". It tries so hard to be cool, cute, clever and teen-oriented that it ends up a mess.

An inordinate amount of time is spent on beach shots of its stars, Christopher Atkins in nothing but a loincloth and fully clothed Kristy McNichol, mooning over each other, so that a better title for the movie might have been *The Pirates of Blue Lagoon*.

The basic plot of the original is retained, as well as some of the music. But since the main body of the film is treated as a dream, its makers feel free to tamper with the libretto and lyrics, giving them such topical references as the Beatles, the Rolling Stones and Malibu. These are supplemented by some bland, newly written pop tunes sung by McNichol and Atkins.

The dialogue is anachronistic. There are numerous allusions to movies, including a laser-sword from *Star Wars*, a Harrison Ford-like figure from *Raiders of*

Movie Ratings

Outsta	and	in	g	•		•	食	*	*	*
Excell	ent					•	*	*	*	1/2
Very G	006	d	•	•				*	*	*
Good					•	•	•	*	*	1/2
Not Ba	d		•	•	•			•	*	*
Fair.		•	•						*	1/2
Poor .		•	•							*

the Lost Ark, and an overlong, awkward sequence with some-body impersonating Peter Sellers as Inspector Clouseau. The actors step out of character (if indeed they were ever in) to address the audience or each other about the goings-on or to soliloquize as onlookers.

There are some nice touches here and there, including cute animation and bright, bouncy bobbies. Bill Kerr almost succeeds in rising above the material to turn out a halfway decent modern Major General.

But much of the time the emphasis is on cheap sex jokes, unsubtle double-entendres, mugging, overacting and overreaching for laughs. Director

Ken Annakin ("Those Magnificent Men in Their Flying Machines") seems to have a penchant for big, chaotic crowd scenes. The choreography is dreadful.

Kristy McNichol is her usual tomboyish, wisecracking self and about as unlikely a Gilbert and Sullivan heroine as you can imagine. Christopher Atkins displays his physique to advantage, but when he talks or smiles, a little of him goes a long way.

As the Pirate King, Ted Hamilton mostly camps and leers, but occasionally there is a hint that he might be capable of a stylish performance. Maggie Kirkpatrick is largely wasted as Ruth.

The Pirate Movie, filmed in Australia, was apparently made in anticipation of the film of the Broadway production of Pirates, which may be out around Christmas. The best thing it has going for it is its PG rating, something in short supply lately. But it's a borderline PG that verges on R. If they had cleaned up the act and stuck closer to the Gilbert and Sullivan original, this could have been a delightful little movie for children of all ages.

Braces now prevent problems later

By GARY STROM Youth News Reporter

"I'd rather wear a brace for three years now than have a lifetime of back problems," said Tremper High School sophomore Pauline Bitter.

Pauline has a spine problem known as scoliosis and her sister Patricia, a Tremper junior, is affected by a combination of kyphosis and lordosis. In laymen's terms those words mean curvature of the spine.

To correct this disorder the girls have to wear what is called a Milwaukee Brace. If the brace wasn't applied, the condition could worsen to a point where their hearts and respiratory systems might be severely jeapordized.

Both girls will be have to wear the corrective braces approximately another year and a half. Pauline got hers in February 1981 and Patricia began wearing hers last July.

They said the condition is primarily hereditary. Their mother had it when she was a child.

Although they only recently learned of their need for a brace

Young

referee

through

Seven

Three Lance students have been

chosen to represent Kenosha County

at the State 4-H Horse Show this

weekend in Madison. They are

Tracy Priske, Lisa Stevens and Tom

Members of McKinley's pompon

squad for this year have been

selected and they are busy practic-

ing new routines. Those chosen were

Amber O'Connor, Kim Geiger,

Laura Saftig, Linda Richter, Lorie

Udvare, Sue Streck, Suzanne Man-

tuano, Lunn Rohling, Carrie Aker,

Beth Lichter and Maria Cascio.

Michelle Erich, Lea Dellisse, De-

nise Brunello and Lisa Dahlgren are

This year's library aides at Lin-

coin are Rich Hartnell, Steve

Schultz, Kim LaLond, Rhonda

Rowe, Gerald Delaney, Brenda

Chard, Jackie Evans, Sue Houlette.

Martin Tobias, Lynn Danny, Teresa

Mary O'Connor and Peggy Darula

are editors of Lance's school news-

paper for the 1982-83 school year.

Gum and Kathy Kalla.

the alternates.

the sisters did have an indication of the problems to come.

"I lost three inches in height between my fourth and eighth grade years," said Patricia.

The disorder may sound extremely serious and frightening to many, but the girls' ability to function normally is virtually unlimited, with the exception of a few minor inconvieniences.

"We can't wear clothes that are tight around the neck," said Pauline. "And when it gets hot in the summer, the brace makes you sweat to death.'

The sisters said the major hassle for them is the general public's attitude about the brace.

"People don't even say 'Hi!" when they first meet you," said Patricia. "They just ask questions like: 'Were you in a car accident?' 'Do you have a slipped disc?' 'What's the brace for?' or 'Did you get a kink in your neck kissing a tall guy?'

The girls said they really get tired of people being rude and insensitive about their braces. But they have developed a defense mechanism.

"If they ask sincerely what the problem is, I'll tell them the struth," said Pauline. "But if they ask for no particular reason, I just say that I fell out of a hang glider or was in a motorcycle accident. My friend Sheila (who also wears a brace) just tells people she doesn't have a spine."

They said that a lot of people are overly concerned about what they do when they are around the 'People get really embar-

rassed about bumping into you," said Pauline. "They think you're going to fall over in pain.'

However, there are some advantages to wearing the brace. 'My boyfriend Jamie always parks in the handicapped zones

when I'm with him." said Patricia. The absence of physical impairment on the part of the sisters is exemplified by the fact that Patricia is currently em-

"At first they were leery about my staying on," said Patricia," but they've learned to accept it."

ployed at Boy Blue on 52nd

The sisters have many varied



Patricia Bitter

interests. Pauline enjoys caring for animals, playing tennis, reading and attending summer camp. Patricia, on the other hand, likes swimming, biking, cooking (she plans to be a chef) and is going to learn to ski this winter.

"If people who are blind or who



Pauline Bitter

have only one leg can ski, why can't I?" asked Patricia.

'The brace has made a big difference from when I was a child and saw people in wheelchairs," said Pauline. "I can relate better to those things

Jones, Erin McKeon, Kris Principe

BRADFORD SOMPOMORES had

an assembly Wednesday during

their homeroom period to inform

them of the many activities avail-

ST. JOE JUNIOR class members

are making plans for Ring Day Sept.

17. Activities include a mass, movie

SEVERAL MEMBERS of

Bradford's Student Council attended

the Braveland Student Council

meeting Thursday at Nicolet High

STS CLUB at Bradford is making

CLASS AND CLUB represent-

atives from Bradford attended a

fund-raising fair at Reuther Alter-

native High School to get new ideas

plans for its annual dance.

for raising funds.

and Tricia Savas.

able at the school

Superstar eyes his future

Superstar Chris Atkins confesses in an interview in Seventeen magazine that, despite his enormous popularity as an actor and teenage heartthrob in major motion pictures such as "The Blue Lagoon" with Brooke Shields and "The Pirate Movie" with Kristy McNichol, he doesn't know whether or not he's got what it takes to last in the acting business

"I just don't think I'm good enough to become anybody important," said Atkins. "I'm not confident enough in myself," he said. admitting he alternattes between feelings of euphoria and insecurity.

"I'm really waiting on "The Pirate Movie" to see how people take to me now," he adds. "Who knows, they might hate my guts. You never know why somebody's hot one minute and out the next.

While the 21-year-old actor now lives in California, where he recently purchased a two-bedroom house, he claims his heart is still back east in Rye, N.Y., the town in which he was discovered while giving sailing lessons at the local yacht club.

When Seventeen entertainment editor Edwin Miller asked Atkins what he didn't like about life in Los Angeles, the young star replied, "I'm not used to the craziness, the fakeness that goes on. You go through so much hurt all the time. People tell you a lot of things that just make your head spin. You're going to do this, you're going to do that. A lot of times it just doesn't happen.

Although he signed a four-year contract with Columbia Pictures which just loaned him out to star in a martial arts movie, "Terrible Game," - Atkins reveals in the interview that he daydreams about other ways of life.

"Sometimes I think I'd like to go back east and study medicine," he muses, "buy an old English Tudor house in Connecticut with a backyard and a dock right on Long Island Sound, with a boat hooked up. And have a bunch of little kids running around.'

However, Atkins confides that he does have a way of keeping up his spirits - girls. He says just thinking about his girlfriends, past and present, gives him a big lift.

While filming "The Pirate Movie" in Australia, Atkins fell for one of the Australian dancers in the

'She's the older woman in my life!" he claims. "After (the movie) was finished she came to the United States for a month. My parents fell in love with her, too,'

Atkins says he enjoyed himself thoroughly while on location in Australia. "The people are so friendly (there)," he adds.



By GEORGE SOVITZKY Youth News Editor

THEY'RE ONLY TWO weeks into the fall semester, but Tremper students already have selected their 1982 homecoming queen candidates. Plans are under way for the big event Saturday, Sept. 24.

MEMBERS OF Bradford's newly formed pompon squad elected Michelle Chiappetta captain.

ST. JOE CHEERLEADERS held a pep assembly today to kick off the 1982-83 Metro Conference football season and build school spirit.

INSTALLATION ceremonies were held Wednesday for new members of Wilmot's National Honor Society. Jill Schyvinck, president; Yeh, secretary; and Sue Dowell, treasurer, were assisted by Roy Jensen, Roxanne Bretta, Deb Mueller and Carla Anderson.

BRADFORD'S cheerleaders won several honors at the Ali Star Cheerleader Camp this summer. They were voted the most spirited and named grand champion squad of the camp. The trophies they won are on display at the school.

VARSITY CHEERLEADERS at St. Joe for 1982-83 are Karly Turco and Jayne Sanson, co-captains, Debbie Cano, Kim Heller, Jenny Piloski, Lisa Perez, Lisa Barnak and Judy Moyes.

SCHOOL PICTURES were taken at Wilmot Thursday. They will be used for identification cards and school records.

A FALL SPORTS assembly was held at Bradford Wednesday morning. Members of the fall sports teams were introduced and the cheerleaders, pompon squad and jazz ensemble performed.

1982-83 JUNIOR varsity cheerleaders at St. Joe are Kris Becker, Monica DelConte: Sabrina Gentile, Debbie Grochowski, Jenny

Students man MDA

Members of Tremper and Brad-

ford high schools' Distributive

Education Clubs of America an-

swered telephones for the Jerry

Lewis Muscular Dystrophy Labor

Day Telethon Monday at the Regen-

their services were John Anderson,

Anne Davey, Lynne Euting, Matt

Kingsley, Chris Westermeyer, John

Those from Bradford were Kathy

Petrouske, Lewis Reams, Kim

Thomas, Ada McCord and John

Tremper students who donated

cy Mall in Racine.

Ronzia and Dan Flucke.

telethon phones



What should the legal drinking age in Wisconsin be?



Don Harmeyer Tremper I think that it's fine the way it is at



Lori Sladek Reuther Eighteen. That's the age when you're supposed to be an adult and

should be respon-

sible for yourself.



Ken Gorman Bradford Eighteen, because there is nothing to stop the kids if it is raised.

UW prof salaries are lower

Salaries for full professors at University of Wisconsin-Madison rank eighth im comparison to other Big 10 schools.

According to a recent survey conducted by the National Science Foundation, the average salary for a full professor is \$35,300, \$25,500 for an associate professor, and \$21,900 for an assistant professor. Only the University of Indiana reported lower salaries, based on a nine-month academic year and not including fringe benefits.



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area elementary schools on Thurs-Lincoln's Student Council has

quired examinations.

nine

lifting machine for the school, Members of Lance's 1982 ninth grade girls' softball team are Gina Carravetta, Ann Colter, Chana Farr, Dawn Fisher, Sherry Odland, Sue Ruhle, Simone Sargent, Anne Turner and Angela Wahoski. Michelle Cairo, Heather Johnson

and Jery Fossey are the managers.

purchased a universal type weight

Student Council representatives were elected in McKinley;s social studies classes this week. Eighth graders chosen are Wendy Bernhardt, Nick D'Amore, Bill Flegel, Sharon Galbraith, Laurie Lehmann, Shonda MacDonald, Tim Metallo, Chris Murphy, Eliza Reyes, Lawrence Schmidt and Chris Stebert. Ninth grade representatives are Toni Mayberry, Toni Stout Bill Blasi, Sue Sorenson, Tony Przytula, Kathy Baker, Debra Adams, Jody Hix, Leah Lestie, Tim Reyes and Mike Tranberg.

Members of Lincoln's cheerleading squad are Chris Hines, Natalle Hujik, Molly Kutzke, Esther Marianyi, Jill Nelson, Wendy Owen, Paula Schmidt, Lisa Thompson, Michelle Umschied and Lisa Liegiel.

United Press International photo

Eleven-year-old Salvador Castelo Moles steps onto the

playing field flanked by the two third division teams of

the Spanish Soccer League as he is about to referee his

first official match in Castellon, Spain. Salvador was

granted his referee's license after he passed the re-

Lance ninth grade gymnasts are Candy Baumgarten, Dawn Boyd, Lisa Donais, Dorene Kliby, Pam Kreuser, Theresa Ouimet, Kathy Proesel, Karl Schulz, Lana Solberg and Amy Wells. Natalie Celebre and Alice Lee are the managers.

McKinley's Student Council and Honor Society have developed an Honors Code, which was being presented to students this week. Those who volunteer to sign the code receive a McKiniey spirit button which provides free access to school social events, films, assemblies and special auditorium programs. Violating the code may mean that those privileges will be revoked.

Lincoln students Bob Beyer, Polly Keyes and Natalie Hujik are members of Tremper High School's cross country track team. Wendy Owen and Julie Selsberg are members of Tremper's tennis team

Youth News page weekly deadline

Youth News welcomes news about area junior and senior high students and those in college. The deadline for submitting news for the page, which appears on Fridays, is Wednesday noon. Requests for stories or photographs of newsworthy events, including senior high school plays and variety shows and youth oriented projects, are also welcome in advance. Press releases must include a name and telephone number. Mail to Youth News, Kenosha News, Kenosha, Wis.,

McKinley band students visited Kenoshans making college news

Dr. Nancy Inele Hammond, formerly of 6615 43rd Ave., received a master of science in pedodontics this summer from Upper Iowa University, Fayette, Iowa. She has a dental practice in Des Moines, Iowa.

Colleen Rokusek and Daniel Rekusek, 1818 87th Place, who received one-year scholarships from the Clara Abbott Foundation, are attending Evangel College, Springfield. Mo., and Washington University, St. Louis, Mo., respectively.

Mark Laurin, 4312 75th St., received a master of arts from the University of Denver at summer commencement ceremonies Aug.

Lisa Landis, 322A 68th St., received a bachelor of science degree in journalism Aug. 21 from Bowling Green State University, Bowling Green, Ohio.

Kathryn Wasilevich, 8955 22nd Ave., is serving her second internship in the corporate systems and data processing department of J. I. Case Co., Racine. A senior at the University of Wisconsin-LaCrosse, she will return to school in January for her final semester of work toward a bachelor of science degree in computer science with a mathematics minor

Jeffrey Thomas, 8844 31st Ave., has enrolled for the fall term at the Illinois College of Optometry, Chicago. He has a bachelor of science degree in life science from the University of Wisconsin-Parkside.

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Atkins' feet still on ground

Chicago Tribune Co.

HOLLYWOOD — "Hollywood is a very weird place for a kid from Rye, N.Y.," says 21-year-old

It's a simple statement which not only sums up his attitude toward an industry that has taken him to its heart - it pinpoints the depth of his percep-

IT SEEMS a bit amazing that Atkins has not been sucked in by Cinemaland seduction in the three years since he was plucked from a field of 4,000 unknowns to make his acting debut beside Brooke Shields in "Blue Lagoon."

But one gets a sense of how he's kept his feet on the ground when he talks about his pre-stardom priorities.

"I never wanted to be in the business," says Atkins, who co-stars with Kristy McNichol in the 20th Century Fox production, "The Pirate Movie," which debuts next month. "I wanted to go to college. I wanted to be a professional base-ball player."

AND AFTER A knee injury — and four operations during his high school years — shattered his dream of sports stardom, he decided, "I wanted to be an orthopedic surgeon who specializes in sports injuries.

He didn't realize it at the time, but that dream got sidetracked when he was teaching sailing one summer and the mother of one of his students suggested sending in his photos to a friend who owned a modeling agency. "I thought it was crazy. But someone said it

could be a great way to put money aside for college. So I let her do it and . . . "
Within a week he had two modeling assignments. Within six months he was taking part in an

open audition for "Blue Lagoon." "I never expected to get the part," he grins. "I was making plans to go to college . . . And when I started getting called back for additional 'Blue Lagoon' readings I was real nervous, let me tell you. It was like the gag had gone too far."

AND DOWNRIGHT nerve-racking, he adds, when he was informed a few days after his final test that he had been chosen to be Brooke Shields' love in the movie that would become the blockbuster of the summer of 1980.

"I told them 'no,' I didn't want the part, couldn't accept the part because I couldn't act. But they said they knew best. And I figured it might be an interesting experience.'

After the film's production schedule was pushed back into the school year, Atkins applied



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for a year's deferment from college and ... "Well, here it is three years later and my friends

are getting ready to graduate."
That fact bothered him, he says "until I discussed it recently with a friend.

"I'd had some neat experiences for three years, had met some neat people. But it had been really hard to deal with many of the egos in this business, and the people who keep stroking you and telling you how much money you'll make, how big a star you'll be — without just letting it

"AND WHEN I told all that to my friend, he reminded me that he and the rest of the crowd would be coping with professional pressures next year, too. And that made me realize that Hollywood has helped me grow up a lot. I've learned a lot about business and responsibility.'

He also has gotten the chance to further define his priorities — by studying the attitudes and actions of the Hollywood elite.

"I see all these people always so worried about money and deals and stardom that they miss the things they're actually experiencing. And I mean some are fantastic experiences." Examples?

"There were all the great guys I got to meet making 'The Pirate Movie' in Australia," he explains. "It was an Australian crew and they became my buddies. I threw a tin filled with whipping cream at one of them one day and the last day of shooting, well, they all got together and got me and threw me in the water.

"AND THEN THERE was Fiji, where we



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made 'Blue Lagoon,' where I lived in a tent for four months and buddled around with the Fijians

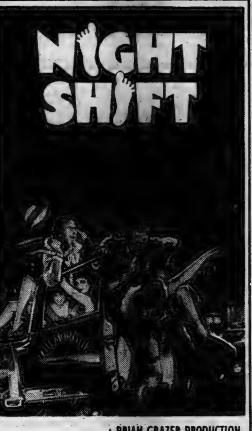
"The day I left, the people from two neighboring islands came over and stood on the dock and sang their 'Goodbye Song' to me while I was waiting for the seaplane to take off. I tell you, I broke into tears. And then the crew called out to me from shore, and I stepped out onto one of the pontoons, and a bunch of them were lying in wait for me in the water - and dumped me in the

"They jumped in after me and I cried and we all hugged and hugged and..."
With a shrug that attempts to make light of his emotions, Chris Atkins says, "You know something? Things like that are what it's all about. Those are the great experiences. Not all the big talk and stroking and promises and stuff."

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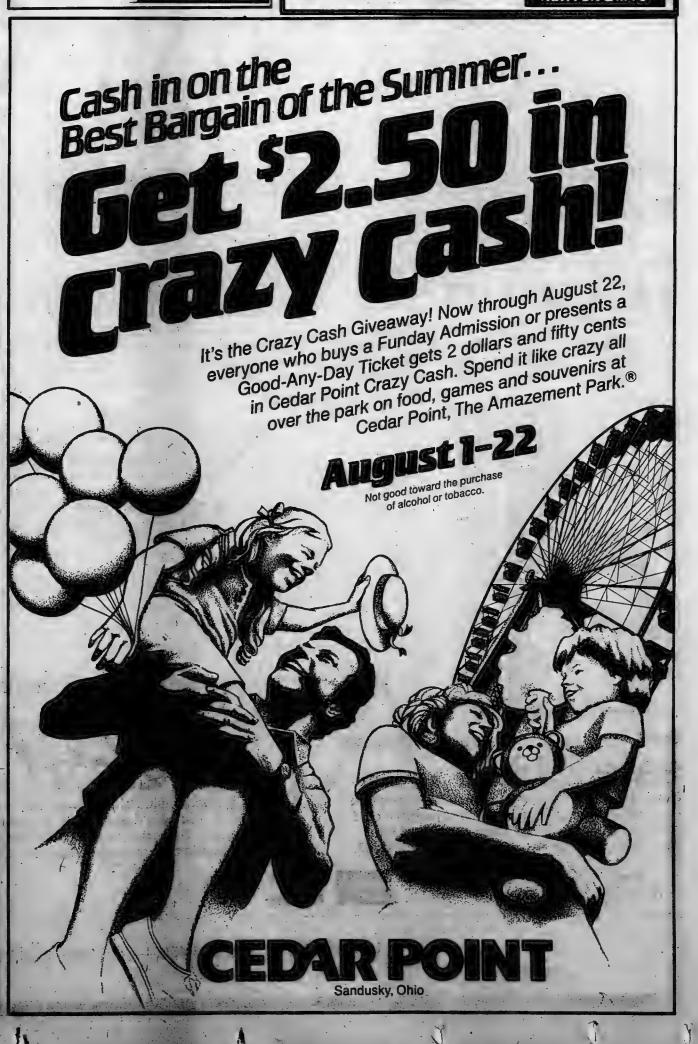


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Help! Kristy's trapped inside movie musical

By MIKE HUGHES Staff Writer

Kristy McNichol is a truly terrific actress, one who can do just

about everything.

Everything, that is, except sing. So now, in the wondrous illogic of movies, she's starring in a musical.

THE FILM is called "The Pirate Movie," and it opened recently at the Meridian 8 theaters. It asks Kristy to sing twice.

Or sort of sing, anyway. Each song is filled with endless echoes overdubs, which make the close-ups look ridiculous. It's as if she has the entire Mormon Tabernacle Choir living inside her throat.

But Chris Atkins fares even worse, as her co-star. Chris is awfully cute, but can't sing or act.

some real troubles. "PIRATE MOVIE"

is the strangest hodgepodge to hit the screen quite a while, It's made entirely as a sequence, with Kristy imagining that she's in the middle of a wierd version of "Pirates of Penzance."

So all sorts of styles have to co-exist. There are some of Gilbert & Sullivan's wonderful "Penzance" songs; there are some awful modern pop tunes. There are a few good laughs; there are many moments of incredibly sophomoric humor.

And, of course, there's Kristy McNichol, the teen star who's already won two

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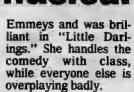


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ADD THIS UP and you have a hopeless jumble. People are dead serious one moment, absurdly silly the next. The humor and the pop songs are strictly for kids, but how many of those kids are Gilbert & Sullivan buffs?

During all this, vet-eran director Ken An-nakin seems to be a bewildered traffic cop. So many things are whizzing by that he simply lets them all by, even if

they crash together. Certainly, "The Pirate Movie" can provide some Saturday-aftermoon fun. It's as pretty as its two stars and it tries hard to have fun. But mostly, In short, this film has it's a big traffic jam.



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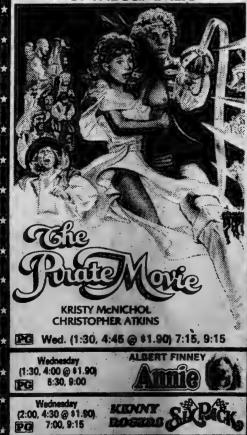
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Australia's Revenge

EDITOR'S NOTE — What do "Breaker Morant," "Gallipoli" and "A Town Like Alice" have in common? They were all made in Australia. And their success is leading a surge in international prestige for the Australianmade film.

By PETER O'LOUGHLIN

fter 60 years of being upstaged by Hollywood, the Australian movie industry is suddenly establishing its presence and prestige internationally.

And in what might be called Australia's revenge, Aussie producers have their eyes firmly fixed on the huge American film, television and cable TV market.

Already two major Australian films "Breaker Morant" and "Gallipoli" are making money in America. A mini-television series, "A Town Like Alice" won an International Emmy award for best drama and had a highly praised run in the United

A look at the Australian film industry shows 32 movies or mini-television series in production or planned for the next year on locations across the continent, ranging from the deserts of the outback to studios in Sydney's Dockland.

And they all have bigger budgets and ambitions than anything that has gone be-

At an old mansion on the outskirts of Melbourne, two young American actors, Kristy McNichol, Emmy-winning star of 'Family," and Christopher Atkins, the teen-agers' heartthrob from "Blue Lagoon" are polishing their song and dance routines for "The Pirate Movie."

Loosely based on Gilbert and Sullivan's light opera "The Pirates of Penzance," the movie has the Australian film industry baffled - first, because the producer, David Joseph, has never made a movie before; second, because there has never been an Australian musical movie, and third, because Miss McNichol, 19, and Atkins, 20, have never sung or danced before.

Joseph, a fast-talking former record company executive who lived for a while in Los Angeles, has raised \$6.84 million to finance "The Pirate Movie," the biggest budget Australian production to date.

He says he has a guarantee from 20th Century-Fox for U.S. distribution this

Meanwhile, at the government-owned Film Australia studios in Sydney, Byron Kennedy, 31, is completing his second major movie, "Mad Max II."

His first movie, "Mad Max," was made for \$399,000, and Kennedy says it has now grossed \$100 million at the box office worldwide, netting \$25 million in rentals.

"Mad Max II" is costing \$3 million, says

The story is set in the future, in a world almost depleted of gasoline, where bikers and punk-rock-style baddies try to capture the last gas supplies from the good guys. Max, who, according to the publicity, is a cross between a samurai and a cowboy, saves the day.

Kennedy has a forthright comment on why Australian films are beginning to take off internationally.

"It's not that Australian movies are so fresh," he says. "It's that American movies are so bloody bad. Hollywood is so stale, so



Australian Prime Minister Malcolm in Sydney for the film 'Kitty and the Fraser checks on the government's in- Bad Man. vestment during a visit to a movie set

stodgy and deal-oriented," says Kennedy, who spent time in Los Angeles looking at the American industry.

Another ambitious film project has begun in a former steel factory in Sydney's waterside Balmain suburb.

Parts of New York are being re-created in the hangar-like shed for the \$6.84 million musical starring American Alan Ar-

The movie is called "The Return of Captain Invincible." Arkin plays a comic cross between Superman, Captain Marvel and Monty Python who has become a disillusioned alcoholic because he can't tell the good guys from the bad guys anymore.

The movie will have 10 songs by the Australian hit rock group Air Supply.

For the traditionalists in Australia, such trends are crass and possibly unpa-

"The Pirate Movie" is regarded as an American movie in Australian costume.

"It is outside the mainstream of Australian film-making," says Joseph Skrzynski, the youthful general manager of the Australian Film Commission, the Australian government-funded - \$6 million last year organization which has been the powerhouse of the Australian film revival.

The commission, which has offices in London and Los Angeles, helps fund production, script development and marketing of Australian feature films, as well as producing some 70 documentary and special short films a year through its Film Australia production company.

Its success since its inception in 1972 can be judged by the fact that between 1970 and 1980, 120 films were made in Australia, compared with 13 in the previous decade.

Less than a dozen of the 120 have been financially successful, possibly because they focused on artistic achievement and the development of a distinctive Australian flavor, at the expense of popular boxoffice appeal.



American actors Kristy McNichol and Christopher Atkins are shown in a scene from 'The Pirate Movie, 'Australia's biggest movie production ever.

Some Australian producers and directors are now moving to cash in on the favorable publicity the resurgent Aussie industry has attracted in America.

"It's trendy to like Australian movies in the States at the moment," says Henry Crawford, 33, producer of "A Town Like

"But it's a fad that could easily change," he says.

"What we are all fighting for is to overcome this prejudice about our accent. We are still regarded as foreign language

Crawford, one of Australia's most successful TV producers, says the film industry in Australia has to decide whether to cater to an American movie audience, to domestic box office or cable television in the United States.

'We don't want to make American movies; they can make them better than we can. But we can be unique. We are American in outlook; 70 to 80 percent of our TV is American.

Big band leader wants return of 'true' dancing

EDITOR'S NOTE - Howard Lanin remembers what it was like when dancing was dancing, not jumping around on the floor alone. He remembers college proms and debutante parties. He played at them all, as a big band leader. A musician since 1913, Lanin now says it's enough. Here, he reminisces.

By LEE LINDER

PHILADELPHIA - Howard Lanin, a pioneer of America's big band era 62 years ago, says it's time "people got back dancing cheek to cheek.'

"Nowadays kids don't really have any rhythm, and what they do on the dance floor is pathetic," says the 84-year-old Lanin. "They do rock 'n' roll, disco and other crazy things. If they can't swing one another, they

walk off." Lanin claims to have discovered Tommy and Jimmy Dorsey, Artie Shaw, Glenn Miller, Benny Goodman, all of whom became big band leaders in the 1930s, '40s and '50s.

caue of the high cost of moving around, and the lack of suitable ballrooms to accommodate them.

Lanin has played at thousands of parties play at Atlantic City's old Ambassador. and balls all over the world and still leads orchestras on special occasions. The most re- hotel and stayed there for months, even cent was the inaugural party for Virginia Gov. Charles Robb.

the Queen Elizabeth Ball in Philadelphia,

part of the city's 300th birthday celebration. into the business, led the orchestra at President Reagan's gala Washington ball Jan. 20 celebrating his first year at the White

"This is going to be my last year," he says as he rummages through old pictures and news clippings in his Center City office, and reminisces about his 69 years in the music business. "I think it is enough.

But Lanin, the son of a Russian immigrant who had played for the czars before coming to the United States in 1883, has talked of retirement many times before.

It's tough to give up a life's love, which is why Lanin never stops plugging the business, remembering the days "when Walter Winchell, the world's most famous gossip columnist, used to do my publicity."

"My father had the first cooperative orchestra in Europe and he played for royalty," Lanin says. "He came to this country with money in his pocket, one of the few immigrants like that.

Lanin boasts he was born around the corner from Philadelphia's Independence Hall, any other, accounted for the demise. in sight of the Liberty Bell. Actually, his first home was seven blocks away.

Union records show Lanin joined the musician's union on Jan. 10, 1913, just a freelance schoolboy drummer playing with classmates at small weekend dances.

That's when I put on my first tuxedo,' he says. "I started out playing the trumpet, gave it up for drums, and then decided it was better to be the director.'

Lanin was one of 10 children, and "I made six of my eight brothers band leaders" -James, 86, and Lester, 78, played drums; William, 78, piano (all still alive); Samuel,

clarinet; Joseph, piano, and Bernard, violin. One brother, Edward, died at age 6, and Morris was born partly paralyzed and never learned to play a musical intrument.

"I opened Roseland, where it was 10 cents a dance, on New Year's Eve 1919 with my brother, Sam," Lanin says. "I opened the Waldorf-Astoria in New York in 1931.

"I started the President's Birthday Ball for Franklin Delano Roosevelt with proceeds to fight polio, and this later became the

March of Dimes. Lanin says he organized the first big



HOWARD LANIN I have always tried to make someone happy'

Big bands faded after World War II be- band - five saxophones, six brass (trumpets, trombone) and four rhythm (piano, bass, drum and guitar) - in 1920, three years before Paul Whiteman came east to

"In the old days the bands went into a years," Lanin says. "Hotels don't bring in bands anymore, and they don't have any In April, Lanin will wield the baton at place to dance. All they got are lounges with loud groups and combos.

"Today there is hardly a college that has Lanin's brother, Lester, whom he put a prom anymore. I don't think anyone in America played more proms, or more debutante parties, than I did.

And what's left of the big bands? "Only three or four," Lanin says. "Count

Basie. Woody Herman, the Glen Miller Orchestra, and Les Brown.

Lanin's career spans the musical world of waltz, fox trot, jazz and swing. He was the darling of the debutantes and often called "King of Society Dance Music."

He traveled to the exclusive Florida winter resorts, to the summer estates in Rhode Island, and to the rich hotels and mansions in Manhattan, Philadelphia and Washington at the beck and call, and high fees, of the Astors, Biddles, Dodges, du Ponts, Dorrances, Rockefellers, Morgans, Hearsts and

other millionaires. Also kings, queens, princesses, and presi-

"The parties I played for were all lavish, grand-scale," he says.

But now that era is gone. Only memories. Lanin says one musician, more than

"It was Benny Goodman," he says, the

King of Swing.' "Benny Goodman started the craze to dance without really embracing your part-

ner. He stopped the typical ballroom dancing. He brought in a heavy four beats to the bar. There's not enough pause, or space, in between the beats to move the feet and do the steps. Ever try dancing to 'Stompin' at the Savoy?' The old style was two beat, which was easy to dance to.

"From Goodman it went to the twist and rock 'n' roll, led by Chubby Checker, and all the rest of what we got today,

"Disco is four beat, and the heaviest you can make it. You swing in an almost frenzy. I think it is atrocious. I wish young people would dance better.

Lanin keeps looking back, keeps hoping for a return to what he calls dancing sanity, keeps remembering how it all started for him, and made him what he was and is.

In 1913, when he broke into the business professionally, Lanin says a new style of dancing called the turkey trot came into vogue and Irene Castle shifted it into the fox trot to create the new American dance craze.

Gelmis/Pirates' — pirated and original

By Joseph Gelmis

It's been a century since Arthur Sullivan — embarrassed by the success of the 14 operettas he'd created with William Gilbert - consoled himself with the belief that the frivolous diversions would be forgotten in time and posterity would remember him for his serious compositions.

He was so mistaken. His oratorio "Kenilworth" and grand opera "Ivanhoe" are ignored today, while "The Pirates of Penzance" is a hit Broadway musical that has spun off a London production, scores of regional summer productions and two movies - one of which is already destined to make history in Hollywood as the first major movie to be telecast to a pay-TV audience the night before it opens in American movie theaters.

The last copyright expired by 1962, and "Penzance" is officially in the public domain. But there is a modern-day version that has become something of a standard — Joseph Papp's inspired revival, a spirited musical comedy romp reorchestrated for contemporary Broadway, which is mainly responsible for the renewal of interest in "Penzance" — and then there are the scores of slapdash imitations.

The most blatant imitation is "The Pirate Movie," which opened at local theaters a week ago. Billed as Australia's costliest movie (\$9 million), it stars Kristy McNichol as Mabel, the pluckiest of a retired major-general's eight unwed daughters, Christopher Atkins as Frederic, a callow and handsome swashbuckling simpleton, and Ted Hamilton as the Pirate King, leader of a bumbling crew of tenderhearted pirates.

"The Pirate Movie" eliminates all but two of the G & S songs and adds a half-dozen mediocre pop tunes by Olivia Newton-John's songwriters. It sets the tale of pirates and lovers within the framework of a dream, the romantic fantasy of a contemporary klutzy young woman pining for a tanned young chap who works at an amusement park pirate exhibit. The movie is tacky, a smirking PG-rated sex farce whose style is double entendres, winks, leers. It borrows the acrobatic staging of the Broadway "Penzance" and adds travesty - with elbow-inthe-ribs references to other movies: to 'Star Wars," when Frederic duels with



Christopher Atkins and Kristy McNichol, above, in 'The Pirate Movie,' a rip-off of the Joseph Papp version of 'The Pirates of Penzance,' below, with Linda Ronstadt and Rex Smith.



a laser sword; to "Raiders of the Lost Ark," when a seedy look-alike for Harrison Ford's Indiana Jones appears from nowhere and guns down an Arab dervish brandishing a scimitar.

A hundred or more supper clubs and summer theaters — in Connecticut, Long Island, upstate New York, Mississippi, Maryland, etc. — have mounted productions of "The Pirates of Penzance" this year, according to a

spokesman for Papp's office, which has been keeping tabs on the imitations but is legally powerless to monitor standards or collect fees.

"Some are more obvious than others," the spokesman said the other day. Using a ramp, as we do on Broadway, allows them to do a lot of the comic business. In Vermont, there's a ramp and the pirate king wears the same purple costume and the major-general

wears white, as on Broadway. The same people who have a 'Pirates' running in Florida are opening a production in Toronto tonight. The Toronto production is starring former members of the Broadway cast — Andy Gibb and Barry Bostwick — and Carolyn Payton, our road company Mabel. A big theater circuit in Ohio tried to hire excast members for their production.

"The Eire Playhouse in Pennsylvania dressed their principal characters in virtually the same costumes as the Broadway cast. The pirate king wears headbands — a style set in the Broadway production - in the derived productions, like one in Virginia. Most of the pirating from our show is Leach's staging and Patricia McGourty's costumes. If the major-general wears a pith helmet and a white uniform, instead of the traditional crimson uniform, it's a direct steal. The productions are frequently self-defeating, as well as amateurish, since they restage the action like the Broadway 'Pirates' but keep the old orchestration, which rips the show apart."

The resurrection of "Pirates" as a modern musical began in the summer of 1980. Papp was unable to get city money for his annual Shakespeare in Central Park productions but, with a Citibank grant, decided to stage just one, non-Shakespearian, show, "The Pirates of Penzance." Rock singers Linda Ronstadt and Rex Smith played the young lovers, Kevin Kline was the pirate king, George Rose was the major-general and Tony Azito was the sergeant of the Keystone Cops-style police corps. They all moved with the production to Broadway after the Central Park success. (The current cast has James Belushi as the pirate king, Peter Noone as Frederic, Maureen Mc-Govern as Mabel, Rose and Azito.)

'Pirates" was taken apart and reassembled, instead of merely being jazzed up. Director Wilford Leach and choreographer Graciela Daniele staged the show as good-natured fun, a snappy, nimble burlesque of conventional opera. William Elliott, arranger and conductor, reorchestrated the show for a small band of musicians featuring exotic percussive instruments like marimba and Arp synthesizer. "Sullivan's music has a tremendous amount of charm and energy," Elliott once explained, "and -Continued on next page

The original and pirated 'Pirates'

-Continued

those were the qualities I wanted to emphasize in my arrangement. Without being able to use the soft cushioning of strings, that happened almost automatically."

Universal Pictures reportedly paid \$1.5 million for the screen rights to the Broadway "Pirates." The money went to Papp's New York Public Theater and Shakespeare Festival, which produces experimental drama as well as the works of the bard.

Papp said that the Australians offered him a movie co-production deal. "I read the script," he said. "I never felt it was in any way competitive. The producer of that film had come to me originally asking me if I wanted to do that film in Australia. The government was supposed to put up the money. I wasn't interested, especially after they told me they were writing a few new songs. At that time, I was already considering our own production."

The Australians arranged for U.S. distribution through 20th Century-Fox and rushed production to reach the screen ahead of Papp's movie. The principals (plus Angela Lansbury as Ruth, a pirate maid), the director and the orchestrator from the Central Park production were assembled at London's Shepperton Studios

to film Papp's "The Pirates of Penzance."
"Our aim," Papp said, "was to preserve the integrity of the piece. It's not some hoary-withage museum piece. There was a contemporary flavor to the stage production. We wanted to retain some of the theatrical aspects and yet make the performances more real than they are on the stage. Wilford Leach's idea was to create things on a kind of smaller, less realistic scale, even though the acting would be extremely naturalistic. There are scenes between Kevin Kline and Rex Smith that are very moving and real. We have a real ship and a real sea, even though this happens on a sound stage. The colors are not exactly real. There is a suggestion of theatricality, in the pink and blue leaves, red and gold cows. And there is the element of mixing contemporary singers, like Linda Rondstadt and Rex Smith, with traditional theater performers like George Rose and Angela Lansbury.

"This is the first film I've produced. I prefer live theater. I can do 10 plays in the time I do one movie. But the film is a fine piece of work,

and I'm proud of it.'

Universal's "The Pirates of Penzance" was sneak-previewed for the first times Tuesday in Atlanta and Wednesday in Boston. The audiences were selected demographically rather than the show being advertised and allowing anyone to buy a ticket. Initially, the movie was scheduled for release at Christmas. But the Universal marketing executives have chosen "Pirates of Penzance" as their pay-TV breakthrough next Feb. 18.

Hours before the first preview, by telephone from Atlanta, executive producer Edward R. Pressman explained, "Nobody even knows what we've got with this picture. It's hard to classify. Universal's Ned Tanen likes it and has been our hero, very supportive. But the marketing guys are less interested in the movie than in the media event. It cost \$12 million to make. And they think they may gross that much from a single night's telecast on pay cable television. There are about 2 million households subscribing to the service — and of the \$10 fee per household, Universal will gross \$6.

"There are problems they haven't been dealt with yet. They haven't even considered whether it's theatrically viable, since the pay-TV possibilites are so exciting. And the big theater circuits have threatened not to book the movie if Universal really goes ahead with the plan to show it even one night on pay-TV. Up until now, they've only been able to book one theater, the Lincoln Art Theater, in Manhattan, which is an

independent."

Part

Said Papp, "I support the telecast, even though they've alienated some people who own the movie theaters. It's a provocative notion, to take this work and reach a lot of people, even though, artistically, on a small screen, it won't be as effective. I'm always interested in reaching the widest possible audience." /II

IN SHORT

Producing on his own

The producer of the "Star Wars" series, Gary Kurtz, is making three animated feature-length films without the collaboration of George Lucas. Kurtz will produce a \$12-million movie based on "The Spirit," a 1940s masked crime-fighter comicbook hero, and a \$15-million version of Winsor McCay's early 1900s comic strip "Little Nemo," dealing with a child's dreamworld. "Little Nemo" will have a screenplay by Ray Bradbury and be coproduced with a Japanese animation studio, Tokyo Movie Shinsa. Kurtz is already committed to producing "Return to Oz" for Disney Productions, which owns the screen rights to all the L. Frank Baum books except "The Wizard of Oz." Kurtz earlier produced "Dark Crystal," an animated fantasy by Jim Henson, creator of the Muppets, due later this year from Universal.

Actors form new unit

The Screen Actors Guild has given birth to a new organization within the union, Actors Working for an Actors Guild (AWAG), which is dedicated to keeping the guild out of politics. Among AWAG members are Frank Sinatra, Burt Reynolds, Barbara Stanwyck, Clint Eastwood, Robert Conrad, Bob Hope, Mike Connors and a flock of former SAG presidents, including Charlton Heston, James Cagney, Leon Ames, Walter Pidgeon, George Murphy and Howard Keel. Organized by Morgan Paull, AWAG is intent on opposing guild endorsement of partisan candidates for public office and electing new SAG board members and officers sympathetic to AWAG's policies.

Trallers

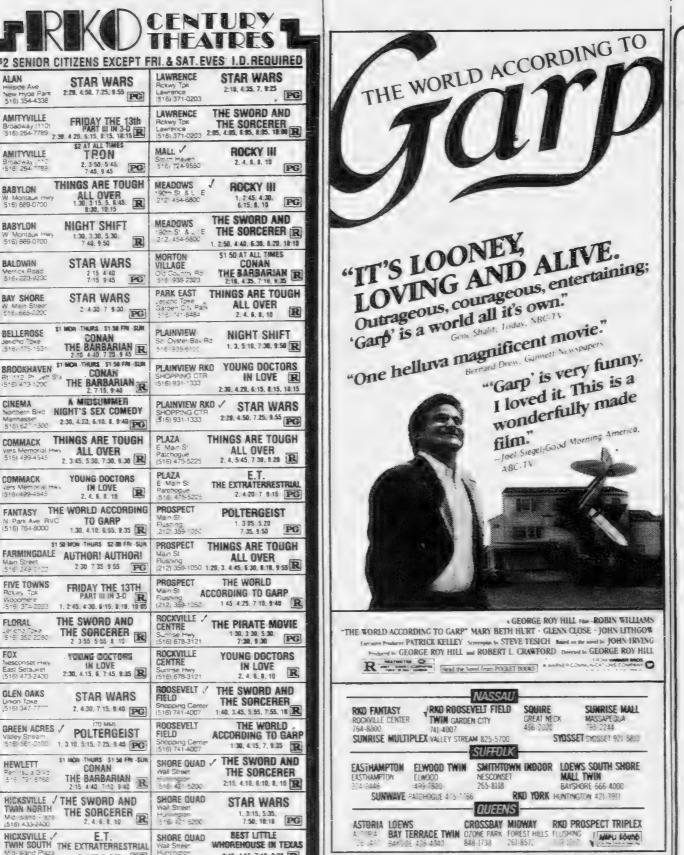
Cliff de Young joins Catherine Deneuve, David Bowie and Susan Sarandon in "The Hunger" for MGM . . . Francis Coppola has completed filming "The Outsiders" in Oklahoma . . . Fred

McCarren joins Michael Douglas and Sharon Gless in 20th Century-Fox's "Star Chamber" . . . Nancy Fox joins Don Sutton in "The Winning Team," a remake of the 1952 movie starring Doris Day and Ronald Reagan . . . Dudley Moore, the movies' hottest comedian, will star with Mary Steenburgen in "Romantic Comedy," about a team of successful playwrights, for United Artists. Based on Bernard Slade's 1979 Broadway hit, "Romantic Comedy" will be directed by Arthur Hiller for the Mirisch Company. Exteriors will be filmed on locations in New York and Los Angeles with interiors scheduled for MGM studios . . . Model Christie Brinkley will make her motion picture debut in "National Lampoon's Vacation," a Warner Bros. film starring Chevy Chase. Beverly D'Angelo will star opposite Chase. Imogene Coca, in a rare film appearance, will play Aunt Edna. Harold Ramis directs from a screenplay by John Hughes, Ramis and Chase. Matty Simmons produces. /II





NO PASSES ACCEPTED



STAR WARS

THE SWORD AND

THE SORCERER 2:05, 4:05, 6:05, 8:05, 18:00 R

ROCKY III

BOCKY III

THE SWORD AND

1, 2:58, 4:40, 6,38, 8,29, 18:18

NIGHT SHIFT

YOUNG DOCTORS

2:20, 4:50, 7:25, 9:55 PG

THINGS ARE TOUGH

ALL OVER 2. 4, 5 45, 7 30, 9.20 R

THE EXTRATERRESTRUL 2, 4 20 7 9 15 PG

POLTERGEIST

7 35, 9 50

THINGS ARE TOUGH

ALL OVER

THE PIRATE MOVIE

YOUNG DOCTORS IN LOVE 2, 4, 6, 8, 10 R

THE SWORD AND

THE SORCERER

40, 3.45, 5.55, 7:55, 18 R

1:30, 4:15, 7, 9:35

THE SWORD AND

2:15. 4.10. 6:10, 8, 10

STAR WARS

BEST LITTLE

2:45. 4:55, 7:10, 9:20 R

THINGS ARE TOUGH

ALL OVER 2, 3-50, 5 45, 7:35, 9 30

THE EXTRATERIZESTRIAL

2.39, 4 49, 7:10, 9:38 PG

THE EXTRATERRESTRIAL
1 3 15 5 30 7 45 10

THE WORLD

ACCORDING TO GARP

2 4 30 7 9 30

E.T. PG

THE WORLD

ACCORDING TO GARP

PG

PLAINVIEW RKO / STAR WARS

IN LOVE R

1, 3, 5:18, 7:38, 9:50 R

ST 50 AT ALL TIMES

PG

LAWRENCE

<u>i.awrence</u> (516) 371-0203

LAWRENCE

MALL /

516, 724-9550

MEADOWS

MEADOWS

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★ ★ ★ (Highest rating)

"CAROL BURNETT

MORTON

STAR WARS

2:21, 4:52, 7:25, 9:55 PG

FRIDAY THE 13th
PART III IN 3-D
4 29, 6:15, 8:15, 18:15

TPON

2, 3 50, 5 45. 7 45, 9 45

THINGS ARE TOUGH

NIGHT SHIFT

38, 3:30, 5.30, 7 49, 9 50

STAR WARS

STAR WARS

ST MORI-THURS., ST 58 FFR -SUN

CONAN THE BARBARIAN R

NON-THURS, ST 50 FM -SUM CONAN THE BARBARIAN 2 7 15, 9:40

NIGHT'S SEX COMEDY

FANTASY THE WORLD ACCORDING

FARMINGDALE AUTHOR! AUTHOR!

2:30, 4:23, 6:10. 8, 9:40 PG

THINGS ARE TOUGH

ALL OVER

YOUNG DOCTORS

TO GARP

SE MON THURS SZ AB FRI SUN

1.30, 4.10, 6.55, 2:35 R

2 30 7 35 9 55 PG

FRIDAY THE 13TH

1, 2-45, 4-30, 6-15, 8-18, 10-85

THE SORCERER 2 3 55 5 55 8 18

1N LDVE 2:30, 4:15, 6, 7:45, 9:35

STAR WARS

2, 4.30, 7.15, 9:40 PG

POLTERGEIST

1, 3.10, 5:15, 7.25, 9.45 PG

\$1 MON THURS \$1.50 FRE-SUN CONAN

THE SORCERER

E.T.
THE EXTRATERRESTRIAL

THE SWORD AND

THE SORCERER 1 30, 3 35, 5 10 9 50

STAR WARS

YOUNG DOCTORS

1N LOVE 1 05 2 15 4 30 5 20 R 8 10 9 55

SZ AJ ALL TIMES

ANNIE 1 55 4 15 5 35 8 90 PG

1, 3-85, 5.29. 7 35 S 40 PG

2. 4 30, 7. 9 30 PG

THE BARBARIAN 2 15 4 49 7 10 9 40 R

TWIN NORTH THE SWORD AND

THE SWORD AND

7 15 9 45 **PG**

2 4 30 7 9 30 PG

PG

ALAN

AMITYVILLE

AMITYVILLE

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BABYLON

515) 669-070

BABYLON

BALDWIN

BAY SHORE

BELLEROSE

CINEMA

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FLORAL

FOX

515 352 2

GLEN OAKS

GREEN ACRES /

5.6 .3. 9.88

KEITH S

KEITH S

LAWRENCE

1 112 Pr Jet Sta 16) 473-1200



TRIPLEX PORT WASHINGTON

* RXD SHORE QUAD

SUFFOLK

KO ROOSE VELT

RELD GARDEN CITY

FRESH MEADOWS FRESH MEADOW ROCHDALE CINEMA JAMAICA

The original and pirated 'Pirates'

-Continued

those were the qualities I wanted to emphasize in my arrangement. Without being able to use the soft cushioning of strings, that happened almost automatically."

Universal Pictures reportedly paid \$1.5 million for the screen rights to the Broadway "Pirates." The money went to Papp's New York Public Theater and Shakespeare Festival, which produces experimental drama as well as the works of the bard.

Papp said that the Australians offered him a movie co-production deal. "I read the script," he said. "I never felt it was in any way competitive. The producer of that film had come to me originally asking me if I wanted to do that film in Australia. The government was supposed to put up the money. I wasn't interested, especially after they told me they were writing a few new songs. At that time, I was already considering our ewn production."

The Australians arranged for U.S. distribution through 20th Century-Fox and rushed production to reach the screen ahead of Papp's movie. The principals (plus Angela Lansbury as Ruth, a pirate maid), the director and the orchestrator from the Central Park production were assembled at London's Shepperton Studios to film Papp's "The Pirates of Penzance."

"Our aim," Papp said, "was to preserve the integrity of the piece. It's not some hoary-withage museum piece. There was a contemporary flavor to the stage production. We wanted to retain some of the theatrical aspects and yet make the performances more real than they are on the stage. Wilford Leach's idea was to create things on a kind of smaller, less realistic scale, even though the acting would be extremely naturalistic. There are scenes between Kevin Kline and Rex Smith that are very moving and real. We have a real ship and a real sea, even though this happens on a sound stage. The colors are not exactly real. There is a suggestion of theatricality, in the pink and blue leaves, red and gold cows. And there is the element of mixing contemporary singers, like Linda Rondstadt and Rex Smith, with traditional theater performers like George Rose and Angela Lansbury.

This is the first film I've produced. I prefer live theater. I can do 10 plays in the time I do one movie. But the film is a fine piece of work,

and I'm proud of it."

Universal's "The Pirates of Penzance" was sneak-previewed-for the first times Tuesday in Atlanta and Wednesday in Boston. The audiences were selected demographically rather than the show being advertised and allowing anyone to buy a ticket. Initially, the movie was scheduled for release at Christmas. But the Universal marketing executives have chosen "Pirates of Penzance" as their pay-TV breakthrough next Feb. 18.

Hours before the first preview, by telephone from Atlanta, executive producer Edward R. Pressman explained, "Nobody even knows what we've got with this picture. It's hard to classify. Universal's Ned Tanen likes it and has been our hero, very supportive. But the marketing guys are less interested in the movie than in the media event. It cost \$12 million to make. And they think they may gross that much from a single night's telecast on pay cable television. There are about 2 million households subscrib the service — and of the \$10 fee per household, Universal will gross \$6.

There are problems they haven't been dealt with yet. They haven't even considered whether it's theatrically viable, since the pay-TV possibilites are so exciting. And the big theater circuits have threatened not to book the movie if Universal really goes ahead with the plan to show it even one night on pay-TV. Up until now, they've only been able to book one theater, the Lincoln Art Theater, in Manhattan, which is an independent."

Said Papp, "I support the telecast, even though they've alienated some people who own the movie theaters. It's a provocative notion, to take this work and reach a lot of people, even though, artistically, on a small screen, it won't be as effective. I'm always interested in reaching the widest possible audience." /II

STREET



'Home

A reasonable facsimile of E.T., the extraterrestrial from the popular movie, takes an evening cruise in Portland, Ore., with Tony Merrithew, who molded the creature. The 40-pound model is made of fiberglass, chicken wire and auto body putty. And its chest glows.

Not missing, Paul Hiatt insists

Paul Hiatt wants friends to know reports of his demise on the slopes of Mount St. Helens have been greatly exaggerated.

A salesman who lives in Tukwila just south of Seattle, he can't get his name off the missing persons list from the May 1980 eruption.

Hiatt has gone to the Red Cross, the state Department of Emergency Services and various county sheriff's offices to try to remove his name - without success. Officials say they can't remove him from the list because they

don't know how the name was added, and there may be someone else by that name missing. So far 36 people are confirmed dead and another 23 are missing

from the explosive eruption $2\frac{1}{2}$ years ago. Every time the list of missing persons is released, Hiatt says, his family and friends receive a few discreet calls about his well-being.

We keep telling them that this Paul Hiatt is okay," he said.

'I really do have limits'

What lies ahead for Christo-pher Atkins, the 21-year-old screen idol?

Just three years ago he was the typical All-American boy with dreams of playing pro baseball. Then his face was discovered by Hollywood, and, thanks to the movie "The Blue Lagoon," his physique was discovered by a nation of screaming teen-age girls.

His most recent vehicle however, "The Pirate Movie," was a flop

"I want to be sexy maybe," he told an interviewer. "I want to be sort of a woman's man. I want to like start growing up in a way . . . And I want to explore.

Chris admits to some inhibitions, without being specific: "I have limits. I really do have limits. Believe it or not, I have limits



CHRISTOPHER ATKINS ... "Blue Lagoon" star

Correction

The News-Press has a policy of correcting all errors that we are aware of printing. This policy includes making clarifications when necessary. To make it easier for our readers to find the corrections, we will print each one in this space. If you find an error in our paper, please call 335-0350 for the metro desk.

A headline in Sunday's News-Press implied State Attorney Joe D'Alessandro could not support state Senate candidate Charlie Edwards. D'Alessandro said he supports Edwards "100 percent" but state law forbids the state attorney - an unopposed candidate for office from endorsing another politician.

Walesa

From page 1A

She said Magda and Anna finally were frisked with their clothes on after the agents gave up trying to undress them.

Mrs. Walesa said she believed the agents were searching for any kind of smuggled appeal or statement from her husband with which they could formally charge him with a crime and place him under formal

She said they found nothing and that she and her daughters were released after two hours.

She said it was the first time authorities had strip-searched her since her husband was interned and his independent union was suspended under martial law.

Solidarity, the first union in the Soviet bloc free of Communist Party control, was formed by Walesa during Gdansk shipyard strikes in August 1980. It was outlawed Oct. 8 in new legislation passed by the Sejm, Poland's Parliament.

Riot squads smashed protests that erupted the following week, and one Solidarity member was killed in southern Nowa Huta Oct. 13.

New eight-hour protests have been called by the union's underground leaders for Nov. 10, the second anniversary of Solidarity's registration with the courts as a legal union.

In the hourlong interview with the AP, Mrs. Walesa said her husband would have used different methods than those of the Solidarity underground to fight martial law, but be-"every form of protest is lieves

She said her husband remains defiant after 10 months of internment, and had refused an offer of freedom in exchange for endorsing new trade unions replacing Solidarity under the country's new labor law.

Mrs. Walesa also said her husband "looks and feels very well," has shaved off a full beard he grew earlier this year and fights daily boredom by reading and thinking.

Walesa, along with thousands of Solidarity activists, was interned when martial law was imposed and has been held in isolation since then, first in a suburban Warsaw villa and since May at an isolated government resort at Arlamow in southeast Poland near the Soviet border.

Mrs. Walesa said he has maintained his spirit, despite the limiting of his access to newspapers and books, and two months without hot water.

She said he refused an offer of freedom conveyed by Trade Union Minister Stanislaw Ciosek shortly before the Sejm outlawed Solidarity.

'Minister Closek visited him just before the Sejm session and offered him freedom for joining PRON (the government-sponsored social movement) and supporting the new union law," she said. "It's easy to guess his answer - because he is still interned."

Walesa did not change much after Solidarity was outlawed, she said, adding "he expected such a solution could be used, so it didn't shock

"He is still very optimistic, and still believes the ideas of August 1980 will win one day. He doesn't know when, but they will win.



EMERGENCY PERSONNEL LIFT SHERMAN L. SKINNER'S BODY ONTO A STRETCHER . . . he was killed after his father-in-law's boat slammed into a railroad trestle

Deatr From page 1A

dan was "bleeding to death" and applied paper towels to cuts on his head.

Members of the Fort Myers Fire Department brought Jordan to the city Yacht Basin, from where he was taken to the hospital. Jordan, whose clothes were covered with blood, apparently was dazed but was an-

swering questions asked by rescue workers. Two divers from the fire department, with Neidlinger's help, found Skinner's body near the trestle.

A family dog, which also was aboard the boat, was not injured in the accident, Klohn said. It was taken to the Tice Fire Department and later picked up by friends of the family. Jordan's boat was hauled to Coastal Marine Mart on Palm Beach Boulevard, he said.

LaFonda Dalton described Skinner, her brother-inlaw, as "a great guy." She said he and Jordan frequently fished near the railroad trestle.

"That was their hobby," she said. Skinner is survived by his wife and three children. He worked as a cement truck driver and had lived in Fort Myers since 1974, Dalton said.

The Florida Marine Patrol is still investigating the accident and won't be able to make a full report until officers are able to interview Jordan, Klohn said.

From page 1A

wave that capsized the boat but that the Coast Guard and the National Transportation Safety Board would investigate the accident.

Five people were dead on arrival at Jersey Shore Medical Center in Neptune, officials said. John Sullivan, 43, of Hamburg, N.Y., was hospitalized in the intensive

Meanwhile, three sailboats were reported disabled off the Virginia and North Carolina coasts in seas as high as 25 feet. Four people were taken off one vessel, a boat with three people aboard was taken under tow by the Coast Guard and the third boat with five people on board was awaiting a tow, said Petty Officer 3rd Class Barbara Smith of the Coast Guard in Portsmouth, Va. No injuries were reported.

In New Jersey, the dead were identified as: Walter Meisenbacher, 55, of Brick Town, N.J.; Nicholas Santopietro, 61, of Greenwood Lake, N.Y.; Thomas Nolan, 55, of Southfield, N.Y.; Frank Jackson, 38, of Middletown, N.Y.; and the boat's captain, Charles Housley, 55, of Ridgewood, N.J.

'Resuscitative measures were attempted and were not successful. They were dead at least one hour before they were brought here," said medical center spokeswoman Bobbe Nicoletti.

"Death was caused by submersion, saltwater drowning - cardiac arrest," Nicoletti said.

Mezzetti said four or five people who had not become seasick because of the swells were in the back of the boat and the rest were inside the cabin when the boat was swamped.

"They were soaked out and separated," he said. 'Basically, it was every man for himself, but there was no panic. People were saying, 'Let's try to stay together.' The rafts in the boat were lashed down. I had my son with me, and my primary concern was for him to stay with

"Thank God, I'm alive. I feel fine right now," said Mezzetti as he stood wearing pale green hospital pajamas and draped with a gray hospital blanket.

Creedon said some of the passengers were brought ashore in a 41-foot Coast Guard patrol boat and others were picked up out of the water and were flown by helicopter to land.

'We got a call, an SOS, at 11:30 a.m. from a Brazilian freighter that they were beside a boat sinking fast," Creedon said. "Because of the language problem, we thought they were sinking, but they said another boat was sinking fast. The cargo boat was able to pick up a couple of people in their own whale boat."

Creedon said three helicopters were dispatched from Brooklyn and three or four Coast Guard vessels were sent from Sandy Hook and Manasquan.

Yesterday's weather (Data by National Weather Service and FAA at Page Field)

At Page Field (Lee County Airport)

Temperatures

Sunday's high: 69. Sunday's low: 63.

Record high for date: 90 in 1942 and

Record low for date: 59 in 1953. Gulf water temperature: 76 de-

Lake Okeechobee: 17.46 feet (desired level 17.50 feet — average 13.21 feet).

Precipitation

(Sunday, Oct. 24) Sunday's rain: None Month to date: 4.70 inches Normal for October: 4.37 inches. Year to date: 64.52 inches. This time last year: 50.75 inches. Normal for the year: 53.95 inches.

a.m. and 94 percent at 1 p.m.

Relative humidity: 94 percent at 8

The nation

THE Hat	IIVI										
	Y'(dy		Denver	39	71	ptcl	Norfolk	49	57	rai
CITY	L.	н	frc	Des Moines	35	63	sun	Okia. City	38	69	fai
Albany	27	54	sun	Detroit	23	55	sun	Omaha	44	67	pto
Albuquerque	42	74	ptcl	Duluth	41	59	fair	Philadelphia	37	53	rai
Amarillo	42	74	fair	El Paso	45	84	fair	Phoenix	60	89	fai
Anchorage		21	ptcl	Evansville	33	61	sun	Pittsburgh	36	53	pto
Asheville	33	50	cidy	Fairbanks	-2		snw	Portland M	27	48	50
Atlanta	42	58	sun	FargeND	39	65	sun	Portland 0	53	69	rei
AtlanticCity	37	51	rain	Hartford	24	52	sun	Providence	33	53	pto
Baltimore	36	52	cidy	Helena	34	64	ptcl	Rateigh	. 45	50	raid
Birmingham	39	63	sun	Honolulu	67	88	sun	Rapid City	42	69	SUI
Bismarck	33	73	sun	Houston	48	69	sun	Rene	37	53	win
Boise	47	70	ptcl	Indianapolis	30	60	sun	Richmond	40	52	rai
Boston	36	49	sun	JacksonMS	39	69	sun	St. Louis	32	57	SUI
Brownsville	56	83	fair	Juneau	35	43	shwr	Salf Lake	45	65	cid
Buffalo	29	53	sun	Kansas City	33	63	sun	San Antonie	43	72	su
BurlingtonV	26	48	sun	Knoxville	39	55	ptcl	San Diege	72	84	fai
Ch'lestenWV	27	54	ptcl	Las Vegas	54	73	ptcl	S Francisco	57	45	shw
CharlotteNC	41	48	rain	Little Rock	39	64	sun	San Juan PR	75	90	SU
Cheyenne	37	68	ptci	Les Angeles	78	81	fair	St Ste Marie	33	57	su
Chicago	23	57	sun	Leuisville	33	60	sun	Seattle .	54	66	shw
Cincinnati	36	60	sun	Memphis	37	64	sun	Spokane	36	61	shw
Cleveland	27	54	sun	Milwaukee	27	55	sun	Syracuse	27	53	su
Columbia SC	44	47	ptcl	Minneapolis	42	64	fair	Topoka	30	68	pto
Columbus O	27	57	sun	Mashville	34	63	sun		55	88	fai
Dallas	41	68	fair	New Orleans	5.5	70	sun	Tuisa	34	69	fai

25 56 sun New York 42 52 cldy Washington

National extremes: High — 95 at Yuma, Ariz.; low — 19 at Bradford, Pa.

South	west	FIG	orida		The sta	ate			
Cape Ceral Fort Myers B Immokalee LaBelle Lehigh Acres Punta Gerda Naples Sanibel		H 77 76 75 68 76 73 76	58 66 63 58 61 63 66	Pcp.	Apalachicola Daytona B Gainesville Jacksenville Key West Miami	H L 69 47 87 54 66 49 64 48 76 71 75 66	Ocaia Orianda Pensacela Saraseta Tallahassee Tampa W Paim B	59 5 65 5 67 6 67 5 68 6 69 5 78 6	54 47 58 44 55
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Montreal	25 47	Van	couver	64 62 43 40	Bogota	55 -	Nessau Trinidad	85	70

Sunrise Tuesday: 7:31 a.m. Foreign (Temperatures reported at local times in cities listed) 7pm 67 clear



DENSE CLOUDS OFF CAROLINA COAST

... light rains across California and Nevada Looking ahead

Southwest Florida

Today: Partly cloudy. High in the middle to upper 70s. Winds northerly 10 to

Tonight: Mostly fair. Low in the middle to upper 50s. Precipitation: A slight chance.

Tuesday: Mostly fair. High in the upper 70s to around 80.

Florida 5-day outlook

Wednesday through Friday: Partly cloudy with generally mild temperatures. Isolated showers, scattered over the extreme south. Highs mostly in the upper 70s north and 80s elsewhere. Lows mostly in 50s and 60s north to near 70 extreme south, except some upper 40s extreme north Wednesday morn-

Boating

Cape Sable to Tarpon Springs out 56 miles: Winds northerly 15 knots today. Seas mostly 3 to 5 feet near shore and 4 to 6 feet well offshore. Partly cloudy through today.

Agriculture

Moonrise today: 2:51 a.m.

1pm 62 clear

No significant rainfall through today. Drying potential moderate to high locally with nearly 10 hours of sunshine and humidity near 50 percent.

Tropical weather outlook

Atlantic, Caribbean and Gulf of Mexico: Tropical storm development is not expected through today. Sun, moon, stars Sunset today: 6:51 p.m. New

Moonset today: 12:54 p.m. (Oct. 24) (Nov. 1) (Nov. 8) (Nov. 15) The Pleiades star cluster is about halfway up the western sky one hour before

Rain dampens Carolinas, Northwest

By The Associated Press

Rain fell on Sunday over parts of the Carolinas and the Pacific Northwest, with a few showers from southern and central California to southeastern Idaho.

It was partly cloudy in the southern Appalachians, the upper Ohio Valley and southern New England. Skies were mostly clear over the rest of the eastern and central United States.

For today, the National Weather Service forecast rain over the Carolinas and Virginia and from the Pacific Northwest into the northern Rockies and northern California.

It will be mostly sunny from the southern Rockies through the Mississippi, Ohio and Tennessee valleys; in the central Gulf Coast states, over the Great Lakes and much of the North Atlantic states. Elsewhere, it will be

Highs will be in the 90s in the southwestern deserts, in the 80s from the Texas Rio Grande to southern California, reaching the 70s elsewhere in the Southwest and along the western Gulf Coast to southern Florida. Readings will be near 60 over the Pacific Northwest and the Great Lakes, and in the 50s from the Carolinas to the upper Ohio Valley and New England. Temperatures in the 60s are predicted elsewhere.

Weather radio frequency: 162,475 - WXK83 (24-hour continuous weather broadcasts)

Southwest Florida Tides

(From Monday morning until noon Tuesday)

		Mon	Tuesday			
	Time	s a.m.	Time	s p.m.		s a.m.
Location	High	Low	High	Low	High	Low
Big Carlos Pass	6:47	12:18	10:34	2:40	8:20	2:27
Boca Grande	6:43		10:36	2:12	8:16	1:59
Bokeelia	7:15	12:30	11:02	2:52	8:48	2:39
Bonita Beach*	6:57	12:41	10:44	3:03	8:30	2:50
Cape Corai	12:25	3:48		6:10	12:57	5:57
•				0.20	16:43	0.01
Cape Romano	6:34	1:20	10:00	2:45	8:37	3:31
Captiva Island	7:09	1:26	10:56	2:48	8:42	3:35
Edison Bridge	1:18	4:30		6:52	1:50	6:39
	10/03			0.00	2104	4.00
Englewood	6:58	1:06	10:45	3:28	8:31	3:15
Everglades City	8:39	3:59	10:07	6:18	10:01	5:37
Ft.Myers Beach Bridge	6:45	12:12	10:32	2:34	8:18	2:21
Marco	6:47	1:15	10:13	2:40	8:50	3:26
Matlacha	8:38	3:14		5:36	12:25	5:23
	0.00	0.2.		4.00	10:11	0.40
Naples	5:52	12:19	9:18	1:44	7:55	2:30
Pineland	7:36	2:12	11:23	4:34	9:09	4:21
Point Ybel (Sanibel)	6:05	12:34	9:52	2:56	7:38	2:43
Punta Gorda	12:16	3:13		5:35	12:48	5:22
	9:01	0124		0.00	10:34	0.66
Punta Rassa	6:54	12:27	10:41	2:49	8:27	2:36
Redfish Pass	7:00	12:32	10:47	2:54	8:33	2:41
St. James City	7:25	1:02	11:12	3:24	8:58	3:11
Venice Injet	5:53	12:08	9:40	2:30	7:26	
*Readings may vary.	9.00	14-40	3:40	4:30	/120	2:17

"Everybody wants to be a star," says Kristy. "It's a lot harder than they think."



Enjoying a night on the town with boyfriend Joey Corsaro.

mates, because "they're like little kids — they don't grow up." Her current boyfriend, Joey Corsaro, is a hairdresser and a playmate who likes to surf, boat and ski. (They met on the set of Little Darlings when he was called in to correct a "terrible perm" she had.)

All this playing doesn't mean Kristy is afraid of paying her dues in front of the camera or accepting the travails of stardom. "Everyone I meet wants to be an actor or actress," she says. "Everyone wants to be a star. It's a lot harder than they think.

Andrea Darvi, a New York-based journalist and former child actress, is writing a book for McGraw-Hill on the experience of being a child actor.

You're living for the world. The world owns you — which I accept. If you want privacy, you stay home sometimes, or you go to an island. Everybody is always coming at me."

Her ambition? She would like to cut a record album and do more films. "I would love to do comedy," she says excitedly. "If I could wake up tomorrow and say I wanted to do a movie with somebody, it would be Dudley Moore. But I wouldn't want to be Bo Derek. She doesn't get to get into a lot of the fun. I'm 19, and I don't feel that I want to be sexy and suave. I don't look in the mirror and get sexy. I don't even know if I am or not. On the street, all the time, I get approached by

parents who say, 'I wish my daughter was like you.' All I say is, 'Thank you very much.'"

She is not certain how she would feel if the questions stopped coming and the attention ceased: "You can't say that it's going to go on forever, because you really don't know. I don't want to say that if it ended I would freak."

Would Kristy McNichol want her daughter to be like her? "If it was my child, I would probably not want it to be in the movie industry," she says.

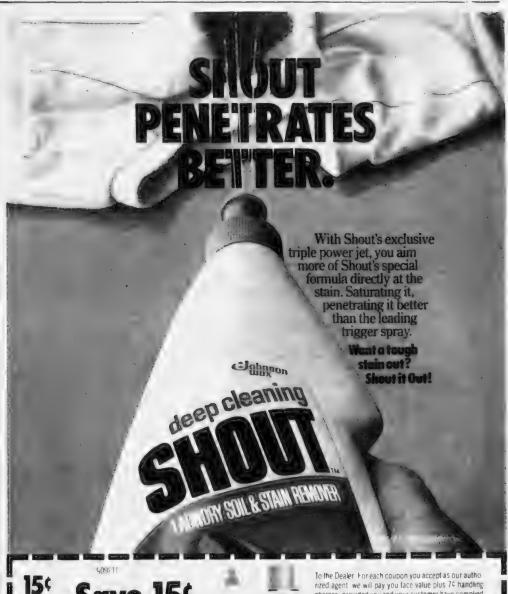
"She had her gum in her mouth all the time," recalls Ken Annakin, director of The Pirate Movie. "We had a constant battle. She would hide it in her cheek. I'd say, 'Come on, you've got the gum!' And she'd say, 'No, I don't!" Then I'd make her open her mouth and give it up. Perhaps she needed the gum with her as comfort. Well, that was her only sign of insecurity."

Or perhaps the gum, hidden deep within her jaw, is a symbolic link to a virtually nonexistent youth. Annakin remembers another scene from the movie. Kristy was wearing a heavy suit of armor, her face covered by a closed visor. Just as they were about to roll the cameras, a forceful but very young voice peeped forth from behind the visor:

"Will someone please take my gum?"

Annakin was only too happy to oblige.





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The Nineteenth Summer of Kristy McNichol

Maybe she's no little darling on the set, but then Kristy McNichol never intended to be America's sweetheart. All she wants is to work hard—and play hard.

t was the start of a photographic session in a New York City studio and Kristy McNichol, on orders, stepped behind a partition, yanked off her designer blue jeans and red pullover sweater and slipped into something sexier. Once in front of the camera, she dutifully slid the new garment an inch or two down her shoulder to reveal bare, youthful skin, then screwed her face into a series of semicoy, sultry

But something still wasn't right. The broad, toothy, trademark grin - that nationally recognized signature of America's favorite tomboy - was missing, and her lips were clenched protectively tight, as if concealing some silly little secret. The photographer was starting to get antsy, and finally Kristy deposited a big wad of chewing gum into a tissue.

This is Kristy McNichol — on a bridge between the spunky gum-chewing teen-age tomboy of the TV series Family and a new adult look that Hollywood, that image-manufacturing industry, has yet to fully define for her. These are her very last days as a teen-ager - she will be 20 on September 9 - but already she is a certifiable Hollywood legendette. She won an Emmy as Buddy in Family, and has torn through a succession of good Hollywood parts, such as the reluctant virgin in Little Darlings and the daughter of an alcoholic mother in Neil Simon's Only When I Laugh.

Now 20th Century-Fox is about to release The Pirate Movie, with Kristy in the lead as a comic, romantic singing heroine. The film is based loosely



on the Gilbert and Sullivan comic opera The Pirates of Penzance - rock singer Linda Ronstadt played the lead in the New York stage revival.

At the moment, Ronstadt has nothing to worry about. But Kristy's star is on the rise. As former 40's child star Margaret O'Brien says, McNichol is an actress with few rivals in the business today.

It wasn't always so. For years, Kristy McNichol was just one more anonymous Hollywood kid with only two discernible assets - a toothpaste commercial-grade smile, and a mother with a determined dream: to get her cute, all-Americanlooking kids (Kristy and brother/actor Jimmy Mc-

By Andrea Darvi

Nichol) into show business.

The big push for her to go out on commercial auditions began when she was 8 years old. "I said, 'Why not?'" Kristy remembers, a bit wistfully. "I wasn't against it. I didn't know any differently.

"I didn't plan when I was young to be an actress." she adds, her voice rising slightly in anger. "I wanted to be a doctor. I just kind of grew up in the business.

What this has meant is that Kristy McNichol, the all-American kid, never had much of a chance to be a kid herself. She began work on Family at 12, and today she's a 19-year-old pro going on 30: "I didn't really have a childhood. It's not that I don't care. It's just that, if I didn't have it, what can I do about it? I can't change it. I can't be a child now.

"People who are 40 and 50 talk to me, and say, 'You're so old when you're only 19.' They don't understand it. But what has made me 30 is working

with older people all my life.

It's not that she didn't try to be a teen-ager. "She used to bring friends to the set to have someone her own age to talk to," remembers actor Gary Frank, who played Kristy's brother Willie on Familu. "She needed someone to confide in. She was quite afraid of some of the things that were happening to her so rapidly."

laying the role of Buddy didn't help when it came to sorting out the paradoxical role of child-woman. Hollywood was insistent on marketing Kristy as a child ("They wanted to keep me really young - in case the show went on for 10 years. It was like they didn't want me to grow up"). But it also demanded that on the set Kristy be an adult. It was a tough time for a teenager who sometimes just wanted to have a little

Recalls one former child actor who guest-starred in a Family episode when Kristy was only 13: "She used to hop into carts [golf carts used for transportation around studios] and drive off," he says. "I'd say, 'Kristy, what are you doing?' She'd say, 'Just hop in!' The director would go crazy, screaming, 'Where are they?' Then Kristy would open up cars at the studio and sit in them, wishing she had a key so she could drive away. She was rebellious and arrogant back then.'

Hollywood wasn't amused by her independent streak. The producers of Family cast Quinn Cummings - then a big contemporary talent - as the adopted orphan Annie Cooper, in part, says one of Cummings's representatives, "to keep Kristy McNichol in line. Kristy felt that her own interests were as important as those of the company." The production company, this source says, made plans for the time when they might have to eliminate Kristy's role altogether. "They wanted Quinn as a

stopgap in there.'

That never came to be. Family went off the air in 1980 and Kristy decided to try to make her mark in feature films. Through it all she hasn't lost her independent streak. "I have a strong drive to get out and have fun," she says vehemently. "I'm impatient. . . . I want to get my hands into everything. But I don't get into things like 'my generation.' I try to stay away from the women's movement, detach myself from the political world. My desire is to work hard and play hard. I'm taking time off between movies and I want to do a lot of playing.

Men, she says unabashedly, are her ideal play-

Movies

'The Pirate Movie' plunders Penzance

By Jack Garner Gannett News Service The makers of this film didn't even think enough of their own

Review worktogive it a decent title. They

Review title. They just callit "The Pirate

Movie."

This is what's known in the trade, folks, as a rip-off movie. It's a blatant attempt to capitalize on the resurgence of interest in Gilbert and Sullivan's "The Pirates of Penzance," by cross-fertilizing it with teen-age heart throbs, totally forgettable pop-rock music, and lots and lots of not-very-clever dirty jokes and obvious movie references.

ONLYTHEAMIABLE

freshness of Kristy McNichol and therare funny gag lift "The Pirate Movie" to a level slightly above "Xanadu" and "Grease II." Unfortunately, the talented young actress and anoccasionally successful gag aren't enough to lift this to a level worth recommending.

As for the so-called teen-age

As for the so-called teen-age audience supposedly out there waiting for "The Pirate Movie," a girl about 13 sitting in front of me gave it about as much praise as it's likely to get from her generation: "well, it's dumb, but kinda cute."

Idon't know about cute, but''The Pirate Movie'' certainly is dumb. Slapped together in a sloppy, disjointed fashion, the film attempts to incorporate the Gilbert and Sullivan story into a dreamfantasy being had by a modern teen-age girl with an inferiority complex (McNichol).

SEEMINGLY SPURNED BY a handsome teen-age boy (Christopher Atkins), McNichol dreams she's the sexy, witty and gorgeous youngest daughter of the Major-General of Penzance, and the object of affection for a pirate apprentice (Atkins).

Their love story becomes entangled in the adventures of

Atkins' fellow pirates, McNichol's other sisters, and the local gendarmes. I'm sure director Ken Annakin envisioned that he was creating Mack Sennett styled zaniness, but there is no consistent flow to this fantasy, no highs in the hijinks, and nothing new in the jokes. (One can only witness so many references to being stabbed in the groin.)

McNichol trystoinject some

McNichol trys to inject some natural enthusias mand good-natural spunk into the project, but Atkins ("The Blue Lagoon") is a shallow, indifferent performer who's greatest skill seems to be taking off his shirt. His is the most bare-chested performance by a male since "Tarzan."

WHEN TOTALLY UP againsta lack of creativity, writer Trevor Farrant and director Annakin resort to the tired and true—sight gag references to much better movies like "Star Wars" and "Raiders of the Lost Ark."

Most of the songs in "The Pirate Movie" are bland, contemporary pop numbers, blended with an occasional Gilbert and Sullivan tune. Unfortunately, even the G-S songs have been tampered with. "The Modern Major-General," for example, contains name-dropping references to the Beatles and the Rolling Stones.

Rolling Stones. Eventhe film's technical qualities fall short.

ALL THIS SLOPPINESS suggests speed, and that's understandable (from the producers' point of view.) They obviously wanted to get this inferior version of the Gilbert and Sullivantale into the theaters before the film currently being prepared with the original Broadway cast from Joseph Papp's recent production of "The Pirates of Penzance." Due in a few months, that more loyal creation has to be better than this shoddy bootleg.

"The Pirate Movie" opens today at Cinema I.



Garp's diaperto-death saga celebrates life

By Jeff Short
It was the best seller of 1978 and more than four illion people have readit. But I'm not one of them

million people have readit. But I'm not one of them.
And I still enjoyed "The World
According to Garp."

It was a book deemed
"unfilmable," even by director
George Roy Hill. At first. But
with Steve Tesich's finescreen play and outstanding
performances by Robin Williams, Glenn Close and

Mary Beth Hurt, Hillbrings John Irving's sprawling diapers-to-death saga of T.S. Garpintoour theaters, our minds and our hearts.

"THE WORLD ACCORDING to Garp," now playing at Mall Cinema I, is a celebration of life—its ins and outs, ups and downs, joys and sorrows—all centered around one loving and lovelle man

centered around one loving and lovable man.
Although it's become virtually impossible to divorce
Williams from his impish Orkian alterego, he is truly
engaging as the winsome T.S. Garp, whose initials
stand for "terribly shy," "terribly sexy" or "terribly
sad," depending on when he is asked.
Glenn Close is a madonna of strength and fire as
Garp's mother, who is both embarrassingly naive and

keenly insightful as a self-proclaimed crusader against lust. Aided by transsexual Roberta Muldoon (John Lithgow), she underscores the film's subtle the mesof sexual repression, oppression and aggression.

MARYBETH HURT is superhas Helen, Garn's

MARYBETH HURT is superb as Helen, Garp's first real love and eventual wife, student and teacher, wife, mother and adultress. Yet despite her varying roles, she is still but one part of the wonderful and often complicated world of T.S. Garp.

The film doesn't let us laugh at Garp, but with him.

The film doesn't let us laugh at Garp, but with him. We laugh at the ordinary every day occurences that seem to become larger than life when they happen to T.S. Garp. We chuckle at his minor misadventures in day-to-day living, and we grieve at his losses and disappointments. But perhaps most important, we may begin to reflect upon our own lives and our own little worlds.

"The World According to Garp" is not a fast-paced film. In little more than two hours we see T.S. Garp grow into his world and we begin to understand why he thinks the way he does, feels the way he feels. Life becomes a spectator sport for a precious few moments and there is probably no better life to explore and enjoy than the glad, sad, mad, mad world of T.S. Garp.

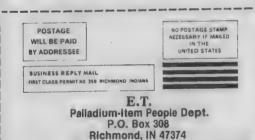
Jeff Short is a freelance writer from Economy.

Exciting E.T. contest

What if E.T. came here? What if he landed in your back yard? 'And what if you had an hour to spend with the cute little creature from space? What would you do? Take him to school? Feed him pistachioice cream? Teach him how to play Pac-Man?

Send your written suggestions or draw a picture of your hour with E.T. to The Palladium-Item. Deadline for postmark is Saturday, Sept. 18. We'll publish the best responses in an upcoming edition. And we'll send a copy of that edition to E.T. and his creator, Steven Spielberg.

Attach the postage-free form below to the from of your mailing envelope and get busy today!



Be a critic

Your friends did it—
now you can, too.
Last week, Richmond

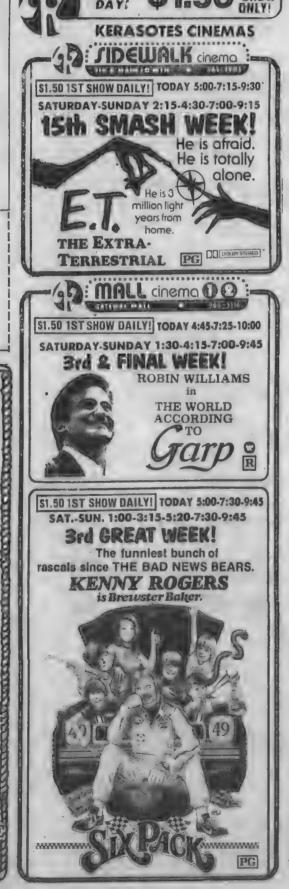
Last week, Richmond and area people became Palladium-Item film critics. Their views on the latest movies were printed in the Palladium-Item's new "Readers Rate the Movies" column.

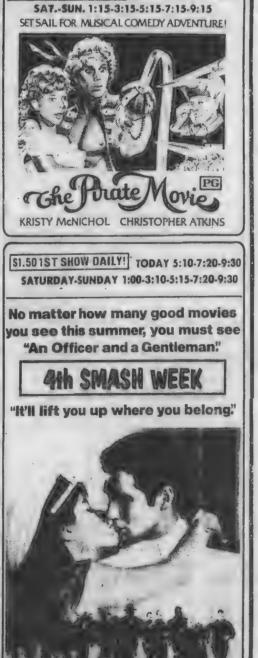
This weekend, RRTM response boxes will return to Cinema 1, where "The Pirate Movie" is opening.

opening.
See "The Pirate
Movie" this weekend. As
you exit the theater, fill
out a RRTM response
form and place it in the
green response box. Then
watch for your comments
in next Friday's Good
Times.









S1.50 1ST SHOW DAILY! TODAY 5:15-7:15-9:15



SHORT TAKES

Joe Baltake's critical guide to major films currently in the area

"Summer Lovers." If you are looking for "greatness," don't look here. But if you're in the market for mind-less, warm-weather fun, you'll have a ball at

this ingratiatingly lurid potboiler about a couple of American kids (Peter Gallagher and Daryl Hannah) who strike up a friendship (and a menage a trois) with a French wait (Valerie

essen) while vacationing on a Greek The film has no moral dilemma of moral, for-that matter, (The women never become sexual adversaries, for example.) It is simply about three people playing around just because it makes them feel good. Director Randal Klaiser crosses a '50s travelogue ("Three Coins in the Fountain") with a '60s counterculture flick ("More") and comes up with a totally contemporary movie full of loud music, breathtaking backdrops and beautiful people, it's like taking a tiny vacation.

"The World According to Garp." A wonderful film that bristles with conviction and compassion about one very special man — T.S. Garp, a writer-observer afflicted with memory. Robin Williams doesn't detonate the screen

as Garp, but instead invites us into the man's mind. His Garp is a highly sensitized individu-al, thanks to the teachings of his mother-/mentor, Jenny, and he experiences what Plato described as "pregnancy of the soul." The film's comic highs and tragic lows require an audience's suspension of disbelief. Like "E.T.," this is a dream-like movie that involves the viewer emotionally.

"Young Doctors in Love." I was expecting a rich fruit-cake-of-a-movie about those randy medical soap operas, but all we get here is one measly spiced wafer that pretends to be an insider's takeoff on soaps, but is really all-purpose. Its worn-out, hit-or-miss humor seems to be directed at everything and anything. The plot is minimal and nominally in

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volves a frat-house hospital that's often taken into the pits that their film aspires to. It is also unpleasant to see Sean Young and Pamela Reed abused by the script.

"A Midsummer Night's Sex Comedy."
Desperation and panic plague this schizophrenic Woody Allen film in which turn-of-thecentury bunglers at love swap partners, dabble in quaint pitch-and-woo details and swap "Annie Hall" repartee. Allen's attempts to trade in his usual sour sensibility for something more optimistic, ingratiating and magical are misconceived. He bungles things: Each typically Allen-esque joke, each comic conceit, falls flat, preventing the very good cast from making sweet music together. Not all is wrong with the movie, however. To its credit, it is small but not trivial, personal without being private, and sweet-natured but never "cute." It is also Allen's gentlest and most graceful film to date. But it just doesn't work. Woody's "dream movie" is no dream

"The Pirate" Movie." Why would anyone want to take a perfectly good antique operetta like "The Pirates of Penzance" and turn it into an abominably crude, megalithic hybrid? What a mess! The original Gilbert and Sullivan text has been obliterated for seedy vaudeville bits, sleazy double-entendres, botched old music, sour new music and a lot of grating self-satisfied improvisation and mugging. The pirates look like Carnaby Street rejects (circa 1967) and Christopher Atkins' hero has the face of Dennis the Menace and the clenched body of a budding porno star. Only sweet, sassy Kristy McNichol escapes the disasterous grip of this anachronistic/schizophrenic goulash. And dressed in a frilly, white off-theshoulder dress and blessed with big saucer eyes and a puckered mouth, she's a visual knockout. A star in spite of everything.

"Gregory's Giri." This charming and inventive Scottish film about a young boy's infatuation doesn't pretend to be the whole truth about teenagers. It doesn't stoop to the kind of betrayal that is prevalent in "Porky's." It honors and respects its young characters in the way that American films used to, and it makes one feel good about kids.

"Things Are Tough All Over." The latest comic movie trip by the eminently good-na-tured Cheech and Chong, this one mostly free of drug humor. Ever wonder why their films are so universally popular, particularly with straight, right-wing audiences? Well, free of all the pervasive smoke and their self-effacing drug-culture jokes, Cheech and Chong's movies can be seen for what the really are decidedly middle-brow road films about greed. This one is no different, what with the boys on the run with a load of money in tow. In fact, it's so similiar in plot to their first three films that it's boring. This one suffers from not enough reefer madness. It needs some smo-

"Garde a Vue" ("Under Suspicion"). Superb filmic debate (with touches of film noir) about a witness to a crime who becomes the chief suspect. Soaked in atmosphere and literate dialogue, this Claude Miller movie is not a study in crime detection, but rather a psycho-logical study of how someone is goaded into panicky self-betrayal. It neatly captures the distance between two men sitting face-to-face (interrogator Lina Ventura and suspect Michel Serrault), and it should leave any civilized moviegoer involved, moved and shaken. Spoken in French with English subtitles.

Here is a list of other films in the area

Summer Film Festival at Temple University Center City, 1619 Walnut 3t. Upstairs: "The Conformist" tonight 7 & 9:15 p.m. Downstairs: "Barry Lyndon" tonight through Mon.; "The Mystery Of Edwin Drood" Tue. 7 p.m. "Der Rosenkavalier" Wed. & Thu. 7 p.m. Adm: \$2.50. Info: 787-1529.

Theater of the Living Arts, 334 South St. "Welcome to L.A." today 2:45, 5, 7:15 & 9:30 p.m., and "Quadrophenia" at midnight; "Satricon" tomorrow 2, 4:30, 7 & 9:30 p.m., "Rolling Stones" at midnight; "Small Change" Sun. 2:45, 5, 7:15 & 9:30 p.m., "Black and Blue" at midnight; "The Music "Black and Blue" at midnight; "The Music Lovers" Mon. 2, 4:30, 7 & 9:30 p.m., "The Kids are Alright" at midnight; "The Harder They Come" Tue. 2:45, 5, 7:15, & 9:30 p.m. "Dance Craze" at midnight; "Casablanca" "Dance Craze" at midnight; "Casablanca" Wed. 2, 4;30, 7 & 9:30 p.m., "Jimi Hendrix" at midnight; "Story of Sin" Thu-2, 4;30, 7 & 9:30 p.m.; "Song Remains The Same" Thu. at midnight. Adm: \$3; children \$1. Info: tape 922-1010; live 922-1011



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Review

Carole Kass

Things Are Tough All Over" (Midlothian, West Tower, Towne)

But how bad can they be? Sheesh! Cheech and Chong, the pair who are incomprehensibly popular with the undiscriminating, cayort through this foolish film as if bad times were good.

The duo are down on their luck in Chicago, until two Arabs dispatch them to Las Vegas in a car papered with "dirty" money. Not knowing of the stash, the irrepressible pair hand out parts of the car in barter for fuel. They travel from peyote buttons to porn films, with the comedy revolving around pratfalls and highs, a pair of French-speaking floozies and their own inimitable "in" humor.

Those who like the comedy of Cheech and Chong will undoubtedly be amused. Others will be depressed. Things may be tough in Hollywood, but this is ridiculous.

'The Pirate Movie' (Midlothian, Broad Street)

Gilbert and Sullivan must be spinning in their crypts. This juvenile, junior high-level adaptation of "Pirates of Penzance" is a terrible travesty, a poor parody of the popular

operetta. Rather than finding the real humor in a subtly stylized version of the original or by playing it superstraight, as Barksdale Theater does, the movie's makers have chosen the road of anachronism. To excuse the four-letter words - the horrendous double entendres that passed over the heads of the young audience at an early show yesterday - the film is framed in a modern tale, with the main story a dream. The music is both pop and past. It doesn't

mix well. Kristy McNichol as Mabel is a feminist, a forward, feisty finagler who duels, dallies and designs daring raids to find the bounty that will land her fellow. Ms. McNichol, who walks and talks like a tomboy, is poorly cast as the Victorian miss in love. But at least she has a sense of humor: Garbed as Joan of Arc, she has the good grace to wink at the camera. In her favor, she doesn't take her role too

Christopher Adkins haplessly plays her Frederic, the pirate who opts for a landlubber's life. At first meeting, they trade kisses so passionate that the teen-agers in the audience giggled in embarassment. Otherwise, the sex symbol from "The Blue Lagoon" is called upon

While the film is peppered with modern production numbers, it is the few Gilbert and Sullivan songs done straight — like the Yeomen of the Guard number - that have the most appeal.

Several times in the same setting, Errol der in.

the principals have is squandered.

JUMBLE THAT SCRAMBLED WORD GAME by Henri Arnold and Patri American travel up Unscramble these four Jumbles,

in Britain LONDON (UPI) - The hit TV series "Brideshead Revisited," the royal baby and war in the Falklands are pulling North American tourists back to Britain, the Tourist Board reported this week.

"While the weaker pound has played a role, we are reaping the benefits of an increased fascination with our country by North Americans," said Chairman Michael Montague.

Eight percent more North Americans - most from the United States - visited Britain in the first five months of 1982, compared with the same period last year, the statistics Answer: A showed.

A total of 690,000 crossed the Atlantic between January and May, against 640,000 in the first five months of 1981.

Montague said that recent events in Britain had led to "unprecedented and favorable media exposure in America, resulting in American visitors returning in ever-increasing numbers.

"Who can be surprised at the popularity of Castle Howard [in Yorkshire], used as a setting for 'Brideshead Revisited,' or of Lyme Regis [in southern England], where 'The French Lieutenant's Woman' was filmed?" Montague asked.

Class of '52

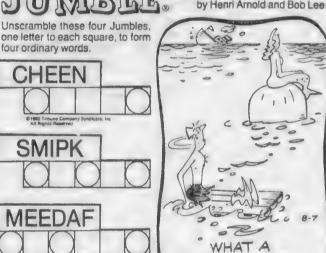
The Highland Springs High School Class of 1952 will hold its 30th reunion at the Downtown Club today, beginning with cocktails at 6:30 p.m.

seriously.

to play a Hardy boy in brass buttons.

Flynn movies are satirized, which is amusing if you have seen Errol Flynn movies. But few of the youngsters at whom the film is beamed have. Since this picture is obviously for the unsophisticated, the scatological language and the use of dreadful double meanings seem inserted only to please the juvenile leanings of the producers or any street people who wan-

Like any movie musical, this one probably cost a bundle. What a waste of money. There is no musical cohesion; instead, there is a jarring juxtaposition of styles. And whatever talent



HEETES Now arrange the circled letters to form the surprise answer, as suggested by the above cartoon

(Answers Monday)

MERMAID IS.

Jumbles: IDIOT WEDGE TERROR SLOUCH Yesterday's Answer: What that famous author became after he passed away—A "GHOST" WRITER





7903 MIDLOTHIAN PIKE • 272-9300 12:00 • 2:00 • 4:00 • 7:00 • 9:00 \$2 (11:30-12 Noon) Daily

5410 W. BROAD • 285-3621 1:40 • 3:40 • 5:40 • 7:40 • 9:40 All Seats \$2 'til 6PM (except Sun.)

NAACP to target film studio in a switch in its strategy

The NAACP will target one wanted to," he said. major motion picture studio in an effort to increase the number of blacks working behind and in front of the cameras. Executive Director Benjamin Hooks announced this week.

Hooks said the studio was still being selected and stopped short of saying the black rights group would boycott the studio.

"We would like not to have drawal, but it becomes obvi- methods. ous that we have not succeed-

field-McCoy feud.

NBC and CBS news crews

have flocked to the Tug Fork

Valley in recent weeks with

tons of advanced equipment,

and NBC and ABC have filmed

about 100 miles to the east in

Beckley, where for more than

a decade actors at the Grand-

view State Park Amphithe-

ater have been staging a sum-

mer drama based on the feud.

than two decades before boil-

ing over Aug. 7, 1882, when a

drunken encounter between

the families led to the shooting

death of one Hatfield and the

HENRICO

:00,2:30,4:00

:30,7:00,8:30

\$1.00 All Seats

All Times

HELD

OVER

The feud simmered more

ed in breaking through as we

Though he would not say what the National Association for the Advancement of Colored People would do if its demands were not met, Hooks did not rule out the possibility of boycotts, picketing and civil disobedience

The NAACP has also targeted television networks, Hooks said, and will set up institutes, guided by the new National Fair Share Council, to train to engage in economic with- blacks in non-violent protest

The announcement repre-

and a farmers' market.

Networks flock to film

Hatfield-McCoy event

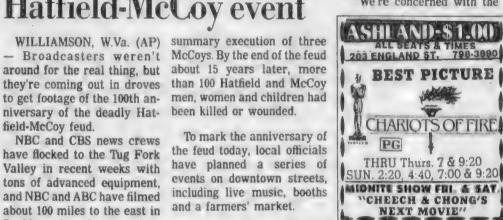
niversary of the deadly Hat- been killed or wounded.

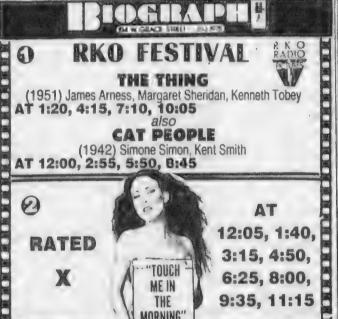
the NAACP, which has been meeting with representatives from major studios since December. Hooks said the meetings did not accomplish the NAACP's goals, so the organization decided to focus on one

Hooks emphasized that the studio targeted was not to be chosen on the basis of its past employment of blacks, but to focus the NAACP's efforts on one organization. "We are tired of signing pa-

pers with no meaning," Hooks said. "We've had more treaties with the Hollywood movie industry than the Indians had with the government in the

"We're concerned with the





AT MIDNIGHT - 212th WEEK!

THE ROCKY HORROR PICTURE SHOW

sented a shift in strategy for paucity of blacks in every category, top to bottom, in motion pictures and television."

He cited the lack of role models for young blacks on television and the decline in the number of shows depicting blacks "in the totality of their





THE PIRATE MOVIE" (PG) 1:40, 3:40 5:40, 7:40, 9:40 KENNY CLOVERLEAF

ROGERS 7201 MIDLOTHIAN "SIX PACK" (PG)
1:30, 3:30, 5:30, 7:30, 9:30

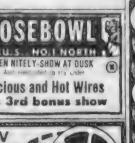
276-6600 GIANT WEEK "ANNIE" (PG)
2:00, 2:20, 4:45, 7:10, 9:35 ---AIRPORT DRIVE-IN 'FIREFOX'

CLOVERLEAF 8th

(PG) 5200 WILLIAMSBURG RE 222-8644 "FORCED VENGEANCE" (R) **GATE OPEN 8:00**

\$2 'til 6 PM Mon.-Sat. Broad St. & Cloverleaf Cinemas

MOREHOUSE GEXAS 12:30 - 3:00 - 5:30 - 8:00 - 10:20 Adults \$2 (12-12 30)





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CINEMAS
GROUND SI OF WOOL ENG DELVE

With Burt & Dolly couldn't be legal! Des Inte 12.45 • 1:50 • 3:10 • 4:20 5:25 • 6:50 • 8:00 • 9:20 • 10:25 \$2 (12:15-12:45) CHEECH & CHONG

THINGS ARE TOUGH ALL OVER 1:30, 3:25, 5:20, 7:15, 9:10 \$2 (1:00-1:30) · ENDS THURS. • Funny talk and fast food DINER 1:00 • 3:15 • 5:30 • 7:45 • 10

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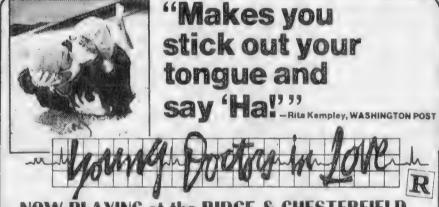
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233-2106 794-4815 WESTOVER CHESTERFIELD

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FUN & GAMES"

Robin Williams TO CHES

"THE WORLD ACCORDING GARP" 2:10, 4 40, 7:10, 9.40

PG On Pant Pond ALL SEATS 990 **NOW MATINEES EVERY DAY**

7:00, 9:15

MIDTOWN





DOWNTOWN

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SPECIAL FAMILY MATINEES THE SECRET OF NIMH (G) DAILY AT 1:15 & 3:00 ALL SEATS \$2 CHESTERFIELD CINEMA

By CHRIS GLADDEN

The Pirate Movie," showing at Tanglewood Mall Cinema, proves that fail-safe mechanisms can indeed malfunction in major studios

Someone should have spotted this bubblegum treatment of Gilbert and Sullivan's "The

REVIEW

Pirates of Penzance" as a preposterous project before it got out of the

No one did and the result is an embarrassing picture that does great disservice to Messrs. Gil-

bert and Sullivan. One, however, can't feel sorry tor the stars — Kristy McNichol and Christopher Atkins. They apparently were paid enough mon-" to compensate for any embarrassment the movie might cause them Both are celebrities among teen-agers. Miss

McNichol has proven in the past that she can act. Atkins, whose claim to fame was his co-starring role in "The Blue Lagoon," apparently can't act but he again gets the opportunity here to run around in a loin cloth. Miss McNichol, on the othor hand, displays a nice set of legs and shoulders but little of the talent she possesses

She plays Mabel, a frumpy young girl who lapses into a dream after nearly drowning while trying to catch up with her more shapely female pals and a young man (Atkins) who plays at pir-

She dreams she's transported to a past where she's the youngest daughter of a rich general and Atkins is Freddie, the adopted son of a pirate king (Ted Hamilton). Naturally, they fall in love but there are obstacles to their marriage

Not only are Gilbert and Sullivan's music and lyrics tampered with, highly inappropriate and mane pop ditties such as "First Love" and How Can I Live Without Her" are mouthed by Miss McNichol and Atkins while the camera tries to turn them into animate pin-up posters

As bad as the idea is, the execution by writer Trevoi Farrant and director Ken Annakin is

There are scatalogical jokes, leering double entendres, a silly animation sequence and sophomoric humor of every type. The movie shamelessly plays on such films as "Raiders of the Lost Ark" "Jaws" and "Star Wars" for some of its Feble attempts at humor

In the tradition of "Xanadu" and the two Grease" movies, this musical is obviously nimed at the teen audience despite the odd move the (ilm) makers made in taking an R instead of joing for a PG. It just may miss the mark berause teens have been exposed to and have aptrecated some good movies such as "E.T."

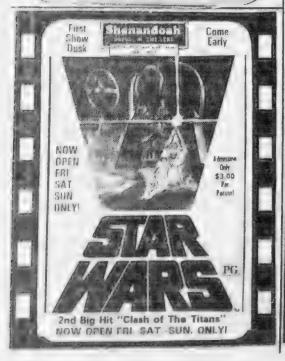
VIEWER GUIDE: It runs for an hour and 40 minute and is rated R for language. Admission 1 2 until 6 p.m. Mondays through Saturdays and for the first show only Sundays and holidays. Evening shows are \$4



CORRECTION Polumbo's **Band Tonight is** Dixie Wilson & The Wanderers







Compost pile relies on delicate balance

By JOHN ARBOGAST

Roanoko City Extension Agent

Q: We built an above-ground compost bin 4 feet high by 5 feet deep by 4 feet wide. I have been alternating garden waste, fish, kitchen scraps with fertilizer, a little lime then soil. I dug into it and there were lots of white fat worms about inch long. I try to keep it covered with plastic to hold in the moisture. Also, I had a few (not many) flies around.

Tell me what I am doing wrong. I did have a little raw horse manure. We try to put at least an inch or two of soil on when we add the refuse from the kitchen. Should I turn the pile even though some of the waste basn't decomposed? - N.S., Hud-

A: There are three possible causes for your compost pile not working properly: The temperature of the pile may not be hot enough, the pile may be staying too wet, or there may not be enough air in the pile. You are correct in arranging the layers of organic material, which should not be too thick (not over 8 to 12 inches), followed by some kind of fertilizer or nutrient source and then soil. Let's look at the possible

DEAR JOHN

Insects present in a compost pile can indicate that the temperature of the pile is too cool and the decomposition is occurring too slowly. This could result from having too large pieces of debris in the organic layer (example: old stalks over 8 inches long), the organic matter layer getting matted together or too packed, or having the layer of organic refuse too deep. Properly occurring decomposition should cause a pile to heat up to around 150 degrees F.

A pile should be turned and mixed occasionally so that decomposition is complete. Wastes that are not decayed should be worked toward the center.

Moisture can be a problem because while decomposer organisms at work in the pile require conditions of high moisture, they cannot withstand being submerged. If a compost pile is too dry, decomposition will cease. If it's too wet, offensive odors will be produced. Turning the pile will help reduce excess moisture. to the first two in that the whole idea of composting is to create the right environment for tiny organisms found in nature to work efficiently to break down organic

Complete composting is caused by micro-organisms that require oxygen. Other organisms will thrive in an environment of little oxygen and can produce obnoxious odors and incomplete decomposition. Proper moisture levels and turning a pile help to maintain and promote an environment of sufficient air. The lack of oxygen can be caused by packed or matted materials as well as too much water.

Q: What will kill ground ivy? I believe that is the name of this weed that runs along the ground like a vine and is killing my grass. - V.S.S., Roanoke.

A: Ground ivy, also known as creeping charlie, is a perennial weed that's difficult to control. Not every broad leaf weed killer will work on it.

One important factor for control of, ground ivy is that this weed should be eas-

The third factor, a lack of air, is linked ier to tackle in April and May when the growth is young.

> The 1982 Virginia Pest Management Guide suggests that the weed killer dicamba will give fair control of ground ivy in the spring. This is sold as Banvel and in some weed killers that have a combination of more than one weed killer ingredient. The problem with dicamba is that it moves in the soil and should not be used in the root area of shallow rooted trees or shrubs. This root area is often where the ground ivy grows.

The label of the weed killer that contains 2,4-D plus MCPP, sold as Weed-B-Gon Lawn Weed Killer, states that it will control ground ivy. Always read the label of any chemical before it is purchased to see if it can safely do the desired job. Read the label again before using for instructions and precautions.

Got a question about your lawn, insects, or plants? Write to DEAR JOHN, Roanoke Times and World News, P.O. Box 2491, Roanoke, Virginia

Season was perfect for growing crabgrass

BY LARRY BOITNOTT

Roanoko County Extension Agent

Southwest Virginia lawns haven't been ravished by severe drought or unusual insect problems this year. However, with an abundant rainfall, crabgrass has infected most lawns.

Crabgrass is an annual problem - it comes from seed each year - and the first frost will kill it. The best control is to apply a pre-emergence herbicide by April 1

Everyone who maintains turf from the professional to the homeowner has complained about the poor results of their crabgrass control program this year. The real villain is a combination of weather

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GARDENER'S GUIDE

resulted in some of the herbicide being broken down by nature before it was activated by the moistrue. In June, July and August the rains came, creating ideal conditions for crabgrass germination and

There is something you can be doing now in the yard, however, repairing damaged lawns. If areas have been killed by insects or disease, they should be prepared and seeded as soon as possible.

If you have spots that need to be re-In late April and continuing through seeded, be sure to prepare these areas by May the weather was dry. Most likely this removing the dead turf and thatch layer. If

Tours of

the Plant.

Birthday Party

Open House

Saturday 9 to 5

Sunday 1 to 5 Aerial Way Drive

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History

seeds are sown on top of the dead turf and thatch, the seed will germinate and start to grow but will die the first time the thatch dries. Once the thatch layer is removed. apply 50 pounds of ground limestone and 5-10-5 fertilizer per 1,000 square feet.

Work the fertilizer and lime into the soil to a depth of 2 inches or more. Next sow 21/2 to 3 pounds of Kentucky bluegrass mix or 5 to 7 pounds of Kentucky 31 fescue per 1,000 square feet. If you have a bluegrass lawn, don't sow Kentucky fescue into it because this makes a very undesirable combination

The season's last brood of sod webworm can be a real problem to area lawns. In the past few weeks, extensive damage can be done to lawns that have southern or western exposures.

Sod webworms prefer direct sun and warm soil. They feed only at night and are unlikely to be seen during the day. The adult is a small moth about 1/2-3/4 inch long and is silvery-brown in color. When disturbed it will fly only a short distance and settle back to the lawn. The adult can sometimes be seen in late evening flying across the lawn depositing eggs on the turf.

The larva of this insect feeds on the blades of grass. As feeding continues, brown areas begin to appear in the lawn, always in the sunny areas, never in the shade. Sod webworm can be controlled by treating the area with dursban or diazinon according to label directions. Best results are obtained when insecticide is applied in late afternoon. Do not mow or water the lawn for three days after treatment.



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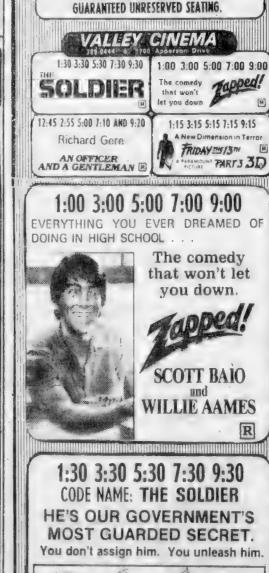






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INTERSTATE 81 at EXIT 39









Lukas Foss directs the Milwaukee Symphony on KCBX-FM 90 Friday.

music

(Continued from page 4)

exciting and versatile major symphony orchestras in the nation, returns this week to public radio station KCBX-FM.

The 26-year-old orchestra, led by conductor Lukas Foss, begins a 13-week session on KCBX (90 on the dial) with a special holiday concert at 3 p.m. on Friday, July 2. It will perform Charles Ives' "Fourth of July" and "Washington's Birthday" from the symphony "Holidays," along with works from Bruch and Verdi.

Other KCBX highlights this week:

Today (Saturday, June 26), 8 p.m. A jazzy saxophone and flute are the featured instruments in a performance by the Lew Tabackin Trio, recorded for "KCBX Live" in April in San Luis Obispo's Monday Club.

Tomorrow (Sunday, June 27), noon Richard Goode, the featured pianist in San Luis Obispo's Mozart Festival in August, will show why he was chosen for that role when he plays two selections from Beethoven on "The Sunday Show."

Wednesday, 7 p.m. More Mozart, this time performed by the Los Angeles Philharmonic and pianist Rudolf Firkusny.

Thursday, 8 p.m. You might even hear a little Irish folk music on the wide-ranging "Basically Bluegrass."

JAZZING UP HARMONY — The Ed Harris Ensemble will be featured on the outdoor stage playing their special kind of jazz in a free concert from 1 to 5 p.m. tomorrow (Sunday, June 27) in Harmony.

Concerts will continue in the tiny (population 18) community each Sunday through the summer.

HOUSE CONCERT — Ragtime guitar sounds accompanied by a dulcimer are the highlights of a concert in the San Luis Obispo home of Linnaea Phillips.

Seth Austin on guitar and Madaline MacNeil on dulcimer are the featured performers tonight (Saturday, June 26) at 8 p.m.

Admission is \$3 and refreshments will be provided. Phillips' home is located at 1530 Broad St.

RAPE VICTIMS

A rape victim is interested in organizing a support group that will be exclusively for women who have been raped. The goals of our group will be to provide a safe, caring, warm and understanding atmosphere where we can discuss those problems that are unique to our special situation. All participants will be expected to protect the anonymity of the group. The group I propose will be our group and will not be affiliated with any private or public agency. This will be our very own group and will be run by ourselves. If interested, please call Gwen at Message Center — 544-3050 — during regular business hours.

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Scare tactic

The eccentric David Wiley shows an eyeball, above, in an attempt to frighten away a group of friends headed for a weekend outing at a lakeside cottage. The scene is from the horror movie "Friday the 13th Part III — in 3-D." The movie is playing at the Petite 3 Cinema.

Movie clock

CENTURY 21 - "Best Little Whorehouse in Texas" at 5:15, 7:30 and 9:45.

FOX — "Firefox" at 7. "Quest for Fire" at 9:30.

FREMONT — "Annie" at 12 and 2:15. "The World According to Garp" at 4:45, 7:15 and 9:45. "Pirate Movie" at 1:30, 3:30, 5:30, 7:30 and 9:30. "Star Wars" at 12, 2:15, 4:30, 7 and 9:30.

HI-M - "Star Wars" at 8:30. "Battle Beyond the Stars" at 10:30.

HOLIDAY — "Zapped" at 8:30. Porky's" at 10:30.

NORTH TOWN 3 "The Secret of Nimh" at 1:15 and 3:45. "Poltergeist" at 7:30 and 9:45. "Raiders of the Lost Ark" at 1:15, 3:45, 7:30 and 9:45. "E.T." at 1, 3:30, 7 and 9:30.

PETITE 3 — "Six Pack" at 1, 4, 7:15 and 9:30. "Things are Tough All Over" at 1, 4, 7:30 and 9:48. "Friday the 13th, Part 3" at 1, 4, 7:15 and 9:30.

QUEEN CITY TWIN—
"Fast Time at Ridgemont
High" at 8:30. "Animal
House" at 10:10. "Things
are Tough All Over" at 8:30.
"Nice Dreams" at 10:15.

TOWER — "Young Doctors in Love" at 2, 5:30, 7:30 and 9:30.
Times and titles provided by

Times and tiles provided by
the theaters,
This newspaper assumes no
responsibility for incorrect listlims.
For information regarding
movie ratings of G, PG, R or X,
call exhibiting theater.



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Movie capsules

Gannett News Service
THE PIRATE MOVIE

Kristy McNichol and Christopher Atkins bumble and stumble through this foolish musical fantasy loosely based on the light opera, "The Pirates of Penzance." The adolescent story, about a plain girl (McNichol) who dreams she is the love object of a young buccaneer (Atkins), bogs down in silly comic situations and half-baked song and dance numbers. Veteran director Ken Annakin ("The Longest Day") fails to sustain a coherent comic mood. And an apology is due Gilbert and Sullivan. (PG)

THE WORLD ACCORDING TO GARP

John Irving's intelligent and unconventional novel translates to the screen with unfortunate difficulty. The story of a gentle writer (Robin Williams), overwhelmed by eccentric characters and bizarre events, comes off as disjointed and undramatic. Yet the acting is impressive. Williams, Glenn Close, Mary Beth Hurt and John Lithgow perform with much spirit. (R) ***

YOUNG DOCTORS IN LOVE
The hit comedy "Airplane" inspired this sendup of TV soap operas, but the outcome is a hopeless case of nonsense. The slap-dash plot, set in a big city hospital, offers a steady stream of dumb sight gags, toilet humor and sick jokes. A few skits manage to be funny, but the bulk of the satire needs a laugh track (R). *** Comedy.



Mandrell to give free concert at state prison

From Our Wire Services

JEFFERSON CITY — Country music singer Barbara Mandrell has agreed to put on a free concert for inmates at the Missouri State Penitentiary

next week, Warden Donald Wyrick said Wednesday.

The concert will be staged in the maximum-security prison's gymnasium on Monday, Wyrick

Earlier this year, a group of inmates sent a 600-pound stone to Mrs. Mandrell's home in Nashville engraved with a message wishing her a happy birthday, the warden said.

Since then, Wyrick said, the inmates sent letters to the country singer asking her to give a free concert at the penitentiary Barbara Mandrell and earlier this week Mrs. Mandrell agreed to do so.

"She's real popular with everybody here, including the warden," Wyrick said in an interview.

Mrs. Mandrell's concert will be the sixth free concert given at the prison in the past year.

Busch's son charged in assault

CLAYTON - William Kurt Busch, the son of brewing king August A. Busch Jr., has been charged with seconddegree assault in connection with an incident at a fast food restaurant earlier this month.

Busch, 25, was accused in a warrant issued in St. Louis County Tuesday with hitting Thomas Gale of House Springs in the throat at the restaurant in Fenton Aug. 1. Busch was released on \$10,000 bond.

Fenton Police Patrolman Orvie Pierce said Gale was hit after two other employees of the Naugles Restaurant were insulted by a man who walked up to the drive-up window.

William Busch was arrested last December in another case in which he admitted biting a portion of an ear off a man in a fight outside a tavern. No charges were filed in

\$4 million awarded in spill suits

EDWARDSVILLE, Ill. — Awards by a Madison County Circuit Court jury Wednesday pushed to nearly \$44 million the damages assessed against the Norfolk & Western Railway Co. stemming from a chemical spill in 1979.

In Wednesday's action, the jury awarded \$1.35 million to Roy Chapman, 42, of Moberly, Mo.; \$1.5 million to Buford Taylor, 35, of Madison, Mo.; and \$1.8 million to Frank Hudson, 32, of Mexico, Mo.

The three are among 47 workers who claimed they suffered a variety of illnesses after participating in the cleanup from a ruptured tank car near Sturgeon, Mo.

Sheriff probes Scout branding

MOBERLY — Charges that at least six Boy Scouts were branded by their adult leader during a weekend campout in central Missouri are being investigated by the Randolph County Sheriff's office.

The Scouts, ranging in age from 12 to 15 years, allegedly were branded on the hip and shoulder Saturday evening with a heated coat hanger twisted into the shape of male genitalia, the sheriff's office said. The Scouts reportedly were threatened with mutilation

and castration if they told their parents about the "initiation" rite in Huntsville.

Disturbed parents met Wednesday with Prosecuting Attorney Phillip Brown to discuss whether charges would be filed.

The 39-year-old Scoutmaster had held the position for three months.

Mexico school board retains disputed books

United Press International

MEXICO - A book some parents claim. promotes communism because its main character lived with a pack of wolves and another decried as violent because a woman is sacrificed for a corn crop Wednesday won the right to stay on the school system's library

shelves. The six-member Mexico school board unanimously voted to keep "The Lottery" and "Julie and the Wolves" despite protests from parents who last month also lost their bid to have the The Humanist magazine removed from the schools' libraries. The board also voted to keep the film "The Lottery.

The parents said the magazine used pornographic material and promoted the idea of a society without

However, the board last month followed Superintendent Don Palmer's recommendation to retain the magazine for educational purposes as a reference material.

Wednesday night, about 60 parents gathered to hear the board's decision.

Parents protested the book was too violent for 6th, 7th and 8th grade stu-

dents to read. "Julie and the Wolves" was published in 1972. The parents claimed a rape scene between the woman and her husband and that the woman ran away to live with a pack of wolves gave the image love had to be violent and promoted com-

munism. Again following Palmer's recommendation, the school board voted unanimously to keep both books and the

'The library is a mighty resource in the free market place of ideas and as such is especially dedicated to a dessimination Ideas," Palmer said.

State senators approve 2 Missourians funding bills, adjourn

By Keith White Our Capital Bureau

JEFFERSON CITY -Senators today passed the bill authorizing projects to be funded with proceeds from Amendment 1 bonds along with four other bills Aug. 30. and then adjourned until Aug. 30.

Those authorization bills will be heard by the House **Budget Committee Monday** and brought up for debate and passage there next week. Senators then will return to deal with any changes the House makes.

negotiation no

'other option' United Press International WESTFIELD, III.

Wayne Cryts, the Missouri farmer who was arrested earlier this year for removing soybeans from a bankrupt grain elevator, says he is prepared to go to jail.

"I really don't see any other option," said the Puxico, Mo., farmer Wednesday. "I've stated from the very begining that I would never negotiate. Either I am 100 percent right or I am 100 percent wrong."

Cryts, 36, was arrested Saturday in Gravette, Ark., for refusing to allow a deputy federal marshal to seize his van as partial payment for a \$287,708 federal court fine. He was released on his own recognizance Monday after the charges were reduced.

He said he wants his fate to be decided in a jury trial.

"The federal people have. never done anything to take this to a jury trial," Cryts said. "We may initiate things on our own to get them into a jury trial. We haven't touched the tip of the iceberg on this thing

Cryts said, however, he is prepared to go to jail.

Cryts was fined \$287,708 plus court costs for removing 31,000 bushels of soybeans from a bankrupt Arkansas grain elevator last February. He has refused to pay the fine or reveal the names of the people who helped him remove the soy-

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House members will on interest rates is lifted, meet next week to act on state officials cannot issue the bills making the actual \$20 million in water polluappropriations of bond money for specific projects. tion control bonds because the prevailing interest rates Those bills are scheduled to are higher than that. The be in the Senate's hands by bonds will finance sewer Besides the authorization construction in 400 cities and towns throughout the

bill, which contains no money, senators approved bills County clerks in third abolishing the 6 percent and fourth class counties limit on bonds issue to fiwere left out of an omnibus nance water pollution concounty officials' pay raise trol projects and permitting package last year and the counties to give county bill approved by senators clerks up to a \$5,000 pay today would put them in.

Cryts considers Missouri Farm Bureau endorses gas tax

JEFFERSON CITY — A proposed 4-cent increase in the state gasoline tax has been endorsed by the Missouri Farm

Farm Bureau President C.R. Johnston said the group had decided to give its backing to the tax increase because it felt additional money was needed to maintain Missouri's highway system.

'Highways, roads and bridges are vital to farmers and consumers alike because everything we eat and most of what we wear has to be transported by truck," he said.

The proposed gas tax hike, which would increase the tax from the current 7 cents a gallon to 11 cents a gallon, will be put to a statewide vote in the Nov. 2 general election.

plead guilty

The Associated Press SALT LAKE CITY - Two men have pleaded guilty to kidnapping in the abduction of a soldier who was rescued

when motorists saw his hand waving from a car trunk. Michael Tyrone Brooks, 23, and Donald Demille Baker, 24, both of St. Louis, entered the plea Wednesday before U.S. District Judge Bruce S. Jenkins, who set sentencing for Sept. 10. The maximum penalty is life imprisonment.

The two said they encountered Army Spec. 4 Ronnie W. Von Hemel, who was based at Fort Carson, Colo., in a Colorado Springs, Colo., parking lot after they had been drinking and smoking marijuana.







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Young film star 'just a regular guy'



By Colin Dangaard

Dangaard is a Hollywood freelance writer.

MELBOURNE, Australia — He claims to be the first man to have romanced Brooke Shields. He enjoys hand-feeding sharks and he drives very fast cars.

Apart from that Christopher Atkins at 20, the handsome young man who pulled it all off for Blue Lagoon, insists he's "just a regular kind of guy."

So regular that if things don't work out at the business of being a superstar, he just might go off some place and quietly become a doctor of sports medicine.

Atkins is in Australia making The Pirate Movie with Kristy McNichol, having promised his producer he will not feed the sharks until production is over; and his mother that he will leave his clothes on.

He is also eating fruit stolen from Kristy's trailer, parked next to his.

A director calls for action, the music starts and Chris looks in the direction of a young Australian dancer he is also romancing, to kind of keep his mind off the beautiful soap star he normally romances back in Hollywood.

He grins and it's not hard to believe here is a man having one fine time.

On Brooke Shields, he says: "I was the first boy to kiss her, really kiss her. Today I still have feelings for Brooke, inside.

"Everytime I am with her, I want to take her away, out of the city, away from people, just go someplace on our own.

"But it's not easy. She is so in demand. She is just . . . out there somewhere."

Chris says the romance started immediately they were thrown together on an island in the South Pacific, for Blue Lagoon.

"She was 14 and I was 18 and I was very intimidated by her in the beginning. I was really scared. I

had never met a star before. I didn't know how to react.

"Yet, within the hour it was like we had known each other for years. I took her diving. We went exploring. It was really exciting.

"She wasn't into kissing, at first.
It was all so new to her. But she was so wonderful, and really sweet.

"I don't know what is going on between her and I now. I haven't seen her in a long time . . ."

Meanwhile, Atkins has been romancing television soap star Cindy Gibb, a girl he met before he became famous.

"She went through this whole thing with me," he says. "She once asked me what I wanted to do, and I said, 'Be on television, get in a moyie, go on the radio' — and within a week it all happened.

"She knows about Brooke and got very angry when we watched Blue Lagoon together . . . when it came to the part where I was caressing Brooke and Brooke started to smile."

And then, there is the Australian dancer, with legs that seem to quit at the armpits.

"Beautiful," says Chris, "... I'd like to take her home with me."

Chris says he is making up for time lost during his teenage years when, trying to become a professional athlete, he injured his knees.

"My friends, they all had girls, but there was nothing I could do ... except enjoy other people's excitement. I missed out on a lot of things early. I was a late bloomer."

He's at home with being a star.
"First thing I did when I got some money from Blue Lagoon was buy a Porsche and drive 120 miles an hour (193 kmh) — with my dad!"

The next thing he'd like to do is go looking for Great White sharks, with Australian shark experts Ron and Val Taylor, who have taken him out in the past.

"That," he says wistfully, "would be the ultimate experience, to come eyeball-to-eyeball with a Great White."



Star-Phoenix
Saskatoon, Saskatchewan
Saturday, February 20, 1982

Fleetwood Mac's 'Mirage' relates internal romancing of members

By ROBERT PALMER The New York Times

NEW YORK — Fleetwood Mac's Mirage has already climbed to the top of the album bestseller charts, just a few weeks after its release. It sounds as if it could repeat the phenomenal commercial success of Rumours, which made the present Fleetwood Mac lineup into a supergroup several years ago and went on to become one of the best-selling pop-rock albums of all

It also sounds a lot like a tinkly, trebly musical wind-up toy. The group's experienced rhythm section and founders, Mick Fleetwood (drums) and John McVie (bass), lock into step so perfectly that they seem to go puttering along on their own momentum. And the dabs of

glockenspiel, vibraphone and chiming guitars and stacks of sighing vocal harmonies float so ethereally that one has to remind oneself that there originally was a human agency behind

Yet human agencies are precisely what separates Fleetwood Mac from its competition. Lindsey Buckingham, one of the group's three singer-songwriters and the album's chief producer, has always had a quirky voice (high-pitched, like so much of the rest of Mirage), and a quirkier knack for worshiping and subverting pop conventions at the same time.

Stevie Nicks, whose voice is so trebly it can sound positively adenoidal, has a penchant for softfocus, quasi-mystical hippie-airhead imagery that's certainly individual, if not very particularly the way pop music sounds.

to everything she writes and sings.

The ostensible subject of most Fleetwood Mac songs is the romantic entanglements and disentanglements of the group's five members.

The bassist John and singer-keyboard player Christine McVie used to be married but aren't anymore, and Buckingham and Stevie Nicks were a couple whose romance hit the skids after they joined Fleetwood Mac and hit the big-time. Most of the 12 new songs on Mirage relate to these romantic ups and downs in one way or another, but increasingly the band's real subject seems to be pop music itself, and

'Things Are Tough All Over' is a fun series of well-sustained gags

By JANET MASLIN The New York Times

Chong have a good time with Things Are Tough All Over, and you will, too. This is a relatively ambitious project for the two of them, because both Cheech Marin and Tommy Chong play dual roles, and neither makes many dope jokes, to speak of. With that major item out of their repertory, what

Things Are Tough All Over is as NEW YORK — Cheech and Cheech and Chong are ever going to get. They start off in a carwash, where the mistake of driving a purple convertible through the machinery with its top down gets them fired. The car belongs to a pimp, and Cheech is very scornful of the pimp's taste, particularly his choice of upholstery. The pimp chose leopardskin, which is awful, remains? A little more versatility Cheech maintains. HE would

choose tiger, and a chartreuse feather boas dashboard, too.

In a series of events much easier to watch than to explain, Cheech and Chong wind up in a self-service laundry (Cheech unwittingly gets tumble-dried), in a rock band (a hilariously bad one), traveling cross-country in a car without doors, in the clutches of two sexy French "Fifis" (played by the stars' pretty wives) and in drag, so jittery that they're afraid of their time.

They do all this as Pedro and the Man, their stock characters.

Things Are Tough All Over is smoothly directed by Tom Avildsen, who makes his debut in a style comfortably like Chong's. The movie slows down a bit in the middle but for the most part it he middle, but for the most part it is a series of well-sustained gags.

They were funny to begin with, and they're getting funnier all the

'Pirate Movie' is a cut-rate effort

By JANET MASLIN

NEW YORK — They weren't fooling when they named this The business equivalent of buccaneer tactics that landed this version of The Pirates of Penzance into neighborhood theaters several months ahead of the other version, the one based on the Broadway production. The current film is bound to be the lesser of the two even if the second one isn't so hot.

The Pirate Movie stars Kristy McNichol and Christopher Atkins in a cut-rate kiddle version of Gilbert and Sullivan, laced with synthetic pop ballads and leavened with infantile dirty jokes. (Most of these have to do with pirates threatening to clip other pirates in the groin while fencing.) The original music is also here, or some of it is. But it's either relegated to the background while Miss McNichol does some mugging, or it's been fitted out with 'now'' new lyrics. "I'm older than the Beatles but I'm younger than the Rolling Stones," sings the modern Major General, who also has occasion to mention Malibu.

Atkins starts out in a pirate suit and is eventually back in his *Blue Lagoon* loincloth. But his line readings are no match for his physique; he sounds so much like someone Pirate Movie, since it's the show- reciting in a school play that his speech barely has a conversational

> Miss McNichol, decked out in a lot of ruffles but still her tomboyish, wisecracking self, is better than anything else here but still not in good form. Ken Annakin, the director of *The Longest Day*, makes this a movie full of tacky superimpositions and messy matching shots. When Atkins walks dreamily down a country road, he sees Miss McNichol's face superimposed upon the sky, and the same thing happens when he peers into a puddle of water.

> The Pirate Movie, lacking jokes of its own, reaches shamelessly into other movies for a few. At one point, one of the pirates' swords turns into a laser-sword from Star Wars, with a voice like Obi-Wan Kenobi's in the background. At another point, the film is visited by a French police inspector in a trenchcoat (Garry McDonald), who does a thoroughly groanworthy Peter Sellers Imitation.

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Shaggers win at Fat Jack's

Under the scrutiny of a packed house at Fat Jack's in North Myrtle Beach last weekend, Charlie Womble and Jackie McGee of Greenville, N.C., took the \$1,000 first prize in the \$4,000 shag con-

The contest, sanctioned by the Shaggers Preservation Association, is the largest on the shagging circuit, according to Sonny Thomas, manager of Fat Jack's.

Womble and McGee won in the pro class and were also presented with a membership in the Beach Music Association, a dinner for two, a case of beer and a VIP membership to Fat Jack's.
Winners in the novice class (un-

der 18 years) were Hector and Carolyn Phifer of Rockingham, N.C. They were awarded \$250 and a case of beer.

Second place winners in the proclass were Norman and Wanda Holliday of Irmo, S.C. They won \$700, a dinner for two and a case of beer. Third and fourth place awards were combined because of a tie and \$400 went to Charles and Betty Jernigan of Gardner, N.C. and \$400 went Bill and Kay (Thomas misplaced their name and hometown.)

Second place in the novice class went to Al and Barbara Copeland of Greensboro, N.C., who won \$150 and a case of beer

Barry Smith of Clover, S.C., and Mitzi. Alley of Charlotte, N.C., won the third place prize of \$100 and a case of beer.

Prizes were awarded for 12 places in the pro class and four places in the novice class.

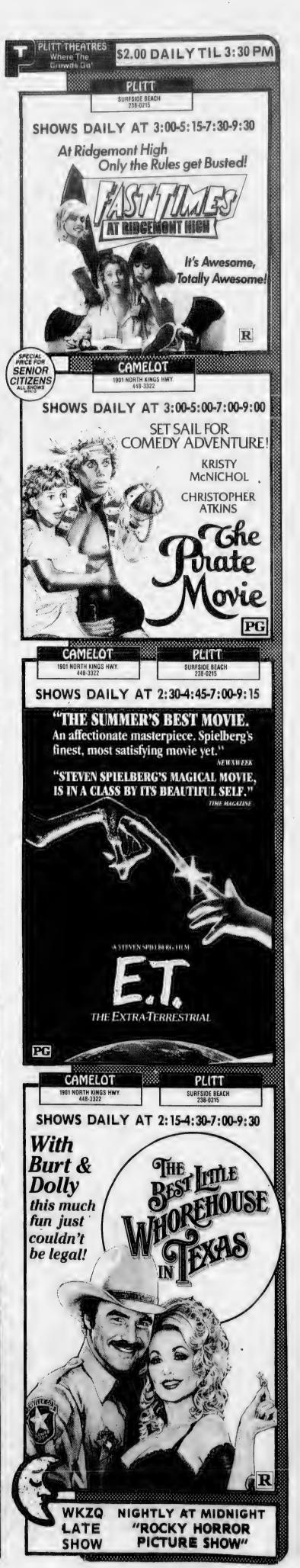
Thomas announced there will be

a junior shag contest at Fat Jack's Aug. 21 and 22. Competition will be held in divisions 8-13 years and 14 to 17 years. Trophles will be awarded the winners.



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DON McLEAN in concert, Palais Theatre, St Kilda, 24 Sept. THE KING'S SINGERS, Melbourne Concert Hall, 10 Sept.

JOHN WILLIAMS with PETER HURFORD, Melbourne Concert Hall, 18 Sept. JULIET PROWSE, Melbourne Concert Hall, 21

HOLANTHE, Victoria State Opera, season starts

IVAN REBROFF in concert, Melbourne Town Hall, 25, 26 Sept. SACHA DISTEL, Palladium, Sth Melbourne,

FILM

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CITY

AN AMERICAN WEREWOLF IN LONDON (M). Gore and comedy are mixed with a congenial lack of scariness in this film. The real star is the Oscar-winning make-up man, Rick Baker, whose cosmetic surgery transformation of American tourist into a werewolf is delightfully disgusting. East End Two, 100 Bourke St, 663 4801. Today, Sat, 10, 12, 2.15, 5, 7.15, 9.15, Sun 2.15,5.15,8.15, Mon-Thurs 11.15, 2.15, 5.15,

THE BLACK STALLION (G). Comedy Theatre, Exhibition St, 662 3233. Today 11, 2.

BRITANNIA HOSPITAL (M). Russell Cinema, 131 Russell St, 63 8131, Mon-Sat 9.15 pm only. CHARIOTS OF FIRE (NRC). FAR MORE ENTERTAINING AS A FANTASY ABOUT British national pride than a rousing account of British sporting triumph at the 19924 Paris Olympics. The great virtues of this film are the acting the recreation of a period. In the golden glow of David Watkin's superb photography every detail has enforced accuracy. The symbolism is complicated but the radical conservative message is clear, Britain will be great again if citizens show grit and dedication and work within the established actor (income Control 10 Bourte 10 Bourte 1200). and dedication and work within the established order. Cinema Centre, 140 Bourke St, 663 3303. Mon-Fri 5, 8, Sat 2, 5, 8, Sun 1.30, 4.30, 7.30. CINDERELLA (G). Forum II, 154 Flinders St, 63 8656. Mon-Fri 11.45, 2.30, 5, 8. FAME (M). Cinema Centre, 140 Bourke St, 663 3303. Today, Sat 5, 8, Sun 1.30, 4.35, 7.45, Mon-Thurs 10.45, 1.50, 5, 8. FAR EAST (M). Politically committed Australian film maker John Duigan looks at Australiar role in neighboring South east Asia through the exploits of an idealistic foreign correspondent in the Philippines (John Bell), his French wife (Helen Morse) and her ex-lover (Bryan Brown) who manages the Koala Club in Manila. Duigan's strained script is marred by melodramatic excess and

is marred by melodramatic excess and stereotyped characters, but is rescued by good acting in the supporting roles and an evocative sense of what it is like to be a stranger in a strange Asian land. Russell Cinema, 131 Russell St, 63 8131. Mon-Fri 11, 2, 5, 8, Sat 10, 12.15, 2.30, 5, 7.15, 9.30, Sun 2, 5, 8.

FREFOX (NRC). Clint Eastwood produces, directs and story in an importal prive and directs and stars in an immoral, naive and inane tale of a US Vietnam veteran pilot who inane tale of a US Vietnam veteran pilot who comes out of retirement to steal a Soviet fighting machine. A "patriotic" score encourages us to admire Eastwood for murdering Soviet citizens and stealing Soviet property, despite the fact that he would probably have started World War III in the process. East End One, 190 Bourke St, 663 4802. Today 10.30, 1.15, 5, 8.15, Sat 11, 2, 4.45, 7.30, 10, Sun 2, 5, 8, Mon-Thurs 11, 2, 5, 8. GREASE M(NRC). With a plot that is a jumble of motor cycle stunts, concerts and tired jokes, this film exalts stundity and denigrates. this film exalts stupidity and denigrates common sense. The leads appear to be party animated wax models of rejects from the Osmond family. Russell Cinema, 131 Russell St, 63 8131. Mon-Sat 11, 2, 5, 8, Sun 2, 5. HOUSE OF WAX (NRC). Capitol Two, 125 Swanston St, 63 7700. Today 10,12.15, 2.15, 5.15, 8.15, Sat 11.15, 2.15,5, 7.30, 9.30, Sun 2.15, 5, 7.45, Mon-Thurs 11.15, 2.15, 5.15, 8.15.

THE LOVE BUG (G). Russell Cinema, 131 Russell St, 63 8131. Mon-Sat 10,12.15, 2.30, s5, 7.15, Sun 2.15, 5.15.

MAKING LOVE (M). Roma 255 Bourke St, 63 2510. Today 11.30, 1, 3.30, 6, 8, Sat, Mon-Thurs 11, 2, 5, 8, Sun 1.30, 4.30, 7.30.

THE MAN FROM SNOWY RIVER (NRC). A Wallaby Western loosely incorporating Banjo Wallaby Western loosely incorporating Banjo Paterson's poem. The horses are good and the scenery is great — that is about all that can be said in praise of this film. But national sentimentality should ensure that it does well at the box office. The long-awaited film is a jerky series of scenes riddled with cliches of dialogue and action. Kirk Douglas is passable

Critical comment by Neil Jillett (film), Leonard Radic (theatre), Kenneth Hince, Clive O'Connell (opera), Peter Weiniger (theatre restaurants), Robert Rooney (art), Matthew Ricketson (amateur theatre), Jill Morrie (children's theatre).

as the stern station owner and very unfunny as his brother, a one-legged prospector. Jack Thompson's brief role as Clancy seems irrelevant. Also stars Tim Burlinson as "The Man"and Sigrid Thornton. Midcity, 200 Bourke St. 663 3081. Mon-Sat 11, 2, 5, 8, Sun 1.30, 4.30, 7.30.

MISSING (M). Costa-Gavras's vivid depiction of the disappearance of an American amateur journalist during the coup in Chile in 1973 makes sharp allegations about the involvement of the CIA and American diplomats in Horman's abduction and the coup itself. Thus the skilfully telescoped contrivances of actual events in the film assume a dubious courtroom function. Russell Cinema, 131 Russell St, 63 8131. Today 5.15, 8.15, Sat, Mon-Thurs 11.15, 2.15, 5.15, 8.15, Sun closed.

MONKEY GRIP (M). The film of Monkey Grip is slightly more interesting than the novel on which it is based thanks mainly to the cheerful glow of Noni Hazelhurst in the main role. But the strength of her performance also contributes to the film's weakness by helping to undermine the credibility of the central relationship between a single mother, (Hazelhurst) and the drug addicted actor Javo (Colin Friels). Australia Two, 270 Collins St, 63 2837. Today 2.15, 5, 8, Sat 11.30, 5, 7,.15, 9.15, Sun 2.15, 6.15, 8.15, Mon-Thurs 11.15, 2.15,

ON GOLDEN POND (NRC). Often a delightfully watchable film thanks to the performance of Henry Fonda and Doug McKeon. The film suffers from crudely cornball direction and dialogue. Fonda and Katherine Hepburn star as husband and wife with Jane Fonda contributing a standard and offensive portrait of premenopausal neurosis as the daughter of premenopausal neurosis as the daughter who leaves her child with her aged grandparents while she goes on a month-long holiday with her lover. Henry Fonda's brilliant portrayal of a man teetering on the edge of senility saves a film which draws on a fantasy vision of old age and the generation gap rather than on a serious observation of reality. Midcity, 200 Bourke St, 663 3081. Today, Sat, 5, 8, Sun 2, 4.40, 7.30, Mon-Thurs 11, 2, 5, 8.

OUR BETTERS plus ANN VICKERS, AFI, State Film Centre, 1 Macarthur St, East Melbourne, 347 6888. Tonight 7.30 pm.

PARADISE (M). Cinema Centre, 140 Bourke St, 663 3303. Today, Sat 11.10, 2.10.

THE PIRATE MOVIE (NRC). Appailing enough to become a cult success, this Australian production is based on the plot of the Pirates of Penzance, but Gilbert's libretto has been largely discarded and remnants of Sullivan's The general effect is of leaden froth, full of laborious verbal jokes and sight gags on other films. Cinema Centre, 146 Bourke St, 663 3303. Today, Sat 11, 2, 5, 8, Sun 2, 4.45, 7.30, Mon-Thurs 11, 2.

POLTERGEIST (M), has a slack and inane script, with an otherwise attractive cast spending most of their time talking in irritating whispers. Russell Cinema, 131 Russell St, 63 8131, Mon-Sat 11, 2, 5, 8, Sun 2.15, 5.15, 8.15. PORKY'S (R). The setting is Angel Beach High School, Florida, one of those cinematic institutions where the purportedly teenage students look old enough for their idiotic behavior to be put down to mid life crises, mainly of the sexual kind. The rotiness soon becomes vile, violent and viscious, varnished with a hypocrisy that is thoroughly in the style of the present decade. Capitol One, 113 Swanston St, 63 4756. Today 12, 2, 5, 7.30, Sat 2, 5, 7.30, 9.30, Sun 2.30, 5.15, 8, Mon-Thurs 11, 2,

RAGGEDY ANN AND ANDY (G). Cinema Centre, 140 Bourke St, 663 3303, Today 10, 2.30, Sat 11.

RAIDERS OF THE LOST ARK (NRC). 'Raiders' recaptures the spirit of the old Saturday matinee serials with their impossible cliffnanging adventures. Indiana Jones mild-mannered professor of archaeology and hip-whirling adventurer is played by Harrison Ford with a nice balance of exuberance and calculation. Karen Allen matches him by making a gutsy, attractive broad, as willing to swing a punch at the hero as she is to accept his kisses. Russell Cinemas, 131 Russell St, 63 8131, Mon-Sat 11.15, 2.15, 5.15, 8.15, Sun 2.15, 5.15, 8.15.

HOCKY HORROR PICTURE SHOW (M). Midcity, 200 Bourke St, 663 3081. Tonight 11.15 PM.
ROCKY M (NRC). Sylvester Stallone, now looking fitter than a Greek statue, defends his title against the entertainingly fierce Clubber

Lang in a predictable, but competently produced sequel to the other Rockies. Midcity, 200 Bourke St, 663 3081. Mon-Sat 11.15, 2.15, 5.15, 8.15, Sun 2, 4.50, 7.45.
RUNNING ON EMPTY (M), combines the violent mysticism of the Mad Maxes with standard drive-in junk from the US. Richard Moir as a lout called the Fox tries to rub out Mike (Terry Serio), his rival for the title of Sydney's most dangerous driver, in numerous scenes of cars being smashed and crotches being kicked. East End Three, 100 Bourke St., 663 4802, Today, Sat 10, 12, 2.15, 5.15,7.30, 9.30, Sun 2.15, 5, 7.45, Mon-Thurs 11, 2, 5, 8, STALKER, AFI, State Film Centre, 1 Macarthur St. East Malbourne, 242, 6998, These 7.30 pm. St, East Melbourne, 347 6886. Tues 7.30 pm.
STAR TREK N (NRC). Set a couple of centuries into the future, Star Trek II has its familiar heroes chased by the evil Khan, a product of

twentieth century genetic engineering who puts baby aardvarks in his enemies' ears. An atmosphere of very high-minded heroics is decorated with very funny dialogue: the result is reasonably exciting and good-humored school holiday entertainment. Forum One, 154 Flinders St, 63 8656. Mon-Sat 11, 2, 5, 8, Sun 2,

Superman (NRC) plue Superman II (NRC). Australia Two, 270 Collins St, 63 2837. Today 10 am, Sat noon, Sun 1.30. THE THING (M). A laconic and good-humored script, grisly special effects and well controlled directions by direction make this one of the most proficient pieces of horror to hit the screen for a long

pieces of norror to fit the screen for a long time. Bercy, 128 Bourke St, 663 4634. Mon-Sat 11, 2, 5, 8, Sun 2.15, 5.15, 8. THIS IS ELVIS (NRC). Australia One, 270 Collins St, 63 2837. Today 10, 12, 2.45, 5.15, 8.15, Sat 11.30, 5, 7.15, 9.15, Sun 2.15, 6.15, 8.15, Mon-Thurs 11.15, 2.15, 5.15, 8.15.

SUBURBAN

BALWYN, 233 Whitehorse Rd, 80 1277. For East (M), nightly 8; Supermen (NRC) plus Supermen II (NRC), Fri 11 am, Sat, Sun 2. BENTLEIGH, 359 Centre Rd, 557 1600. The Pirate Movie (NRC), Fri 11 am, Sat 12, Sun 2; Rocky HI (NRC), Fri 2, 8, Sat 2.15, 5, 8, Sun 5, 8,

BORONIA OME, 212 Dorset Rd, 762 6355. Star Trok II (NRC); nightly 7.45, matinees Fri 10.45 am, 1.45, Sat, Sun 1.45, 4.45, Mon 10.45 am. BORONIA TWO, 762 6355. Love Bug (G), Fri 10.30 am, 1.30, 7, Sat 2, 7; The Thing (M), Fri, Sat 9.15, Sun 4.30, 7.30, Mon-Wed 8. BUNDOORA, Agora Cinema, La Trobe University, 478 3998. Lady Chatterley's Lover (R), Fri, Sat 9.30, Sun 5.30; Mon, Tues 9.30; The Sensualist (R), Fri, Sat 7.30, Sun 3.30, Mon, Tues 7.30; A Clockwork Orange (R), Sun 7.30; Scanners (R), Wed 7.30; Halloween M (R), Wed 9.25; Tess (NRC), Thurs 5, 8.15.

CAMBERWELL, Rivoli One, Camberwell Junction, 82 1221. Gregory's Girl (NRC), Fri 1.30, 8.15, Sat 1.30, 4.15, 7.30, Sun 1.30, 7.30, Mon Tues 8.15.

Mon, Tues, 8.15.

CAMBERWELL, Rivoli Two, 82 1221. My Dines

MON, 14cs, 5.15.

CAMBERWELL, Rivoli Two, 82 1221. My Dinner with Andre (G), Fri-Sun 6.15, matinees Sat, Sun 4; Arthur (M), Fri-Sun 8.30; Raggedy Ann and Judy (G), Fri, Sat 1.15.

CARLTON Moviehouse, 235 Faraday St, 347 8909. Today: 11.30 Race Fer Yeur Life Charlie Brown (G); 12.55 Bon Voyage Charlie Brown (G); 5.45 The Secret Policeman's Bell (NRC); 7,30 Neighbors (M); 9.15 Nice Dreems (R); 11.30 pm Anismal House (M). Sat: 11.30 am Oliver (G); 3.30, 7.30 For Your Eyes Only (NRC); 5.45, 9.45 La Cage aux Folles (NRC); 11.30 pm Anismal House (M). Sun: 3 pm Norma Rae (M); 5.10 The Tarning Point (M); 7.30 Don Giovanni (NRC). Mon: 5.45 Neighbors (M); 7.30 American Gigote (M); 9.35 True Confessions (M). Tues: 5.45 Neighbors (M); 7.30 Thech Gordon (R); 9.12 Night Games (R). West: 5.45 Neighbors (M); 7.30 The Tyman (NRC); 9.25 Coal Miners Daughter (NRC). Thurs: 5.45 Neighbors (M); 7.30 (NRC). Thurs: 5.45 Neighbors (M); 7.30 Ragtime (M).

Ragtime (M).

COBURG WEST, Progress Theatre, 236
Reynard St, 386 5070. The Love Bug (G) plus
The Last Flight of Moeb's Ark (G), today 9,
1.30, 7.45, Sat 1.30, 7.45, Sun 1.30, 7.15.

CROYDON ONE, 3 Hewish Rd, 725 6544. Rocky
(NRC), Fri, 1.15, 9, Sat 2, 9, Sun 2, 7.45, Mon
11 am, 8, Tues, Wed 8; Cinderella (G), Fri 10
am, 12.15, 2.30, 7, Sat 1.45, 4.15, 7, Sun 1.45,
415

4.15.
CROYDON TWO, 725 6544. Firefox (NRC), nightly 8.15, matinee Fri 10.30, Sat, Sun 5.
DONCASTER OME, Shoppingtown, 848 8822.
Firefox (NRC), nightly 8.15, matinees Fri 12, 2.15, Sat 5.15, Sun 2.15, Mon 11 am; Reggedy Ann and Andy (G), Fri 10 am, Sat 2.15.
DONCASTER TWO, 848 8822. The Love Bug (G), Fri 10 am, 12.15, 2.30, 7, Sat 2, 4.30, 7, Sun 2, 4.30; On Golden Pond (NRC), Fri, Sat 9.15, Sun 4.45, 8, Mon 8, Tues 11 am, 8, Wed 8.
FRANKSTON OME, 438 Nepean Hwy, 781 3944.
Rocky M (NRC), nightly 8, matinee Fri 10.30 am, 1.30, Sat, Sun 1.30, 4.15. FRANKSTON TWO, 781 3944. Star Trok #

(NRC), nightly 7.45, matinees Fri 10.30 am, 1.30, Sat, Sun 1.30, 4, Mon 1.30. FRANKSTON THREE, 781 3944. Firefox (NRC), FRANKSTON THREE, 781 3944. Firefax (NRC), nightly 8, matinees Fri 1.30, Sat, Sun 1.30, 4.15; Raggedy Ann and Andy (G), Fri 10.30 am. FRANKSTON FOUR, 781 3944. Cindocella (G), Fri 10.30 am, 1.39, 7, Sat 1.30, 4, 7, Sun 1.30, 4; Poltergelat (M), Fri, Sat 9, Sun-Wed 7.45. GREENSBOROUGH OME, Grimshaw St, 434 4344. Firefox (NRC), nightly 8.15, matinees Fri 2.30, Sat 5.15, Sun 2.15, 5.15, Mon 11 am; Superman (NRC) plus Superman N (NRC), Fri 9.45 cm. Sat 13. Supermen (NRC) plus Superms 9.45 am, Sat 12.

GREENSBOROUGH TWO, 434 4344. The Pirate Mevie (NRC), Fri 9.30 am, 2.30, Sat 12, Sun 2; Bocky M (NRC), Fri 12, 8, Sat 2.15, 5, 8, Sun 5,

KNOX ONE, car Stud Rd and Burwood Hw 221 5225. Rocky III (NRC), Fri 10 am, 12, 2.15, 8, Sat 4.30, 7, 9, Sun 4.30, 7.30, Mon-Wed 11 am, 8; Raggedy Ann and Andy (G), Sat, Sun 2. KNOX TWO, 221 5225. Firefox (NRC), nightly 8.15, matinees Fri 12.15, 2.30, Sat, Sun 2.15, 8.15, matinees Fri 12.15, 2.30, Sat, Sun 2.15, 5.15; Raggedy Ann and Andy (G), Fri 10 am. MALVERN, car Glenferrie and Dandenong rds, 509 3193. The Pirate Movie (NRC), Fri 11 am, Sat 12, Sun 2; Recky ES (NRC), Fri 2, 8, Sat 2.15, 5, 8, Sun 5, 8, Mon-Wed 8; MONTMORIENCY, We're Street Theatre, 41 Were St, 434 1106. Reds (M) Fri, Sat 8.30, Sun-Wed 8; Cinderella (G), Sat 12, 2.30, 7, Sun 5; On Golden Pond (NRC), Thurs 11 am, 8.

PARKVILLE, Union Cinema, Melbourne
University, 347 4186. Tonight: 7.30 Flying High
(NRC) plus The Jerk (M). Sat: 7.30 Gone With
The Wind (NRC). Wed: 7.30 Heatwave (M) plus The Earthling (NRC), Thurs: 7.30 Star

The Wind (NRC). Wed: 7.30 Heatwave (M) plus The Earthking (NRC). Thurs: 7.30 Star Struck (NRC).

RICHMOND, Valhalla Cinema, 216 Victoria St, 428 6874. Today: 3.30 Night at the Opera (G) plus Tom and Jerry at the Hollywood Bowl (G); 5, 9.30 The Song Remains the Same (NRC); 7.30 The Tragedy of a Ridiculous Man (M); midnight The Best of the New York Erotic Film Festival (R). Sat: 3.30, 7.30 The Tragedy of a Ridiculous Man (M); 5.30, 9.30 The Harder They Come (M); 11.30 The Best of the New York Erotic Film Festival (R). Sun:,3.00 lphlosnia (NRC); 5.30 To Forget Venice (M); 7.30 The Tragedy of a Ridiculous Man (M); 9.30 Viva La Muerte (R). Mon-Thurs: 5.30 To Forget Venice (M); 7.30 The Tragedy of a Ridiculous Man (M); 9.30 Viva La Muerte (R).

SOUTH YARRA, Longford, 59 Toorak Rd, 267 2700. The Animals (NRC), Mon-Fri 5.30, 8.15, Sat, Sun 2.30, 5.30, 8.15, Wed 11 am. TOORAK, 445 Toorak Rd, 241 9333. The Chosen (NRC), Fri 4, 9, Sat 4, 8.30, Sun 2, 5, 8, Mon 9, Tues, Wed 5, 8; Cinderalla (G), Fri, Mon 11 am, 1.30, 7, Sat 1.30, 6.30.

WAVERLEY, Pinewood Drive, 233 3671, Firefox (NRC), pichtly 8 matinese Fri 2 30 Sat Sun 4

WAVERLEY, Pinewood Drive, 233 3671, Firefox (NRC), nightly 8, matinees Fri 2.30, Sat, Sun 4,

Mon I; Raggedy Ann and Andy (G), Fri 10 am,

WAVERLEY GARDENS ONE, cnr Police and Jacksons rds, Mulgrave, 547 1266. Rocky III (NRC), nightly 8.15, matinees Fri 11.15 am, 2.15, Sat, Sun 2.15, 5.15; Winter of Our Dreams

WAVERLEY GARDENS TWO, 547 1266. The Pirate Movie (NRC), Fri 11 am, 6.30, Sat 12, Sun 2; The Man From Snowy River (NRC), Fri 2, 8.30, Sat 2.30, 5, 8, Sun 5, 8, Mon-Wed 8.

DRIVE INS

HOYTS Altona, Burwood, Oakleigh, Preston The Man from Snowy River (NCR) plus Star Struck (NRC); Coburg, Doncaster, Maribyrnong, Sandringham, Wantirna Banana Joe (NCR) plus Stir Crazy (NCR). VILLAGE Frankston, Sunshine, Brooklyn One, Northland One, Clayton One, Croydon Two
Running on Empty (M) plus Flesh Gordon
(NCR); Dandenong, Toorak, Essendon,
Brooklyn Two, Northland Two, Clayton Two,
Croydon One Greece I (NRC) plus Xanadu (G);
Rowville, Reservoir Superman (NRC) plus erman II (NRC).

THEATRE

BARBUM. This glittering and spectacular US musical is a biographical study of an amiable rogue who made a tidy fortune out of taking people in. Compared with other musicals, it is showmanship that no-one could go away feeling cheated. Between them, the director and the musicians create bright, breezy colorful entertainment which asks nothing more of the audience than that they sit back and let it wash pleasurably over them. Her Majesty's Theatre, Exhibition Street, City. Mon-Sat 8 pm, matinee Wed, Sat 2 pm.

Bookings 617 8444.

THE BRAGGART SOLDIER (Miles Gloriosus)
by Plautus, Theatrym Classicym, Guild

Theatre, Melbourne University, Parkville.
Tonight, Sat 8 pm. Bookings 347 4186.
THE CAKE MAN by Robert Merritt, Australian Aboriginal Theatre Company, Universal Theatre, 19 Victoria St, Fitzroy. Tonight 8.15 pm, Sat 5.30 pm, 8.30 pm. Bookings 419 3777 and Bass

and Bass.
CERCLES, Australian Dance Theatre, National Theatre, Carlisle St, St Kilda. Wed, Thurs 8 pm, also 10, 11 Sept. Bookings 534 0221 and Bass.
THE DRESSES, Universal Theatre, 19 Victoria St, Fitzroy, Starts Thurs 10.30 pm, then
Thurs-Sat 10.30 pm, Sun 8.30 pm. Bookings
410 3277, To 25 Sept. 419 3777, To 25 Sept.

FEMALE PARTS by Dario Fo and Franca Rama, Universal Theatre, 19 Victoria St. Fitzroy St, Fitzroy. Starts Tues 8 pm, then Tues-Fri 8 pm, Sat 5.30 pm and 8.30 pm, Sun 5.30 pm, matinee Wed 2 pm. Bookings 419 3777 and Bass. To 25 Sept.

GENTLEMEN ONLY by Eve Merriam, Victorian

College of Arts, Grant Street Theatre, South Melbourne, Sat 8.30 pm. Bookings 616 9324. GODSEND by Ray Lawler. Crises of faith are experienced by six assorted clerics who discover the walled tomb of St Thomas
A'Beckett in a small and insignificant church in Kent. The play's demand for sublety and understatement is not served well by the large Athenaeum where the actors often have to shout. Athenaeum Theatre, Collins St, City. Mon-Fri 8.15 pm, Sat 5 pm, 8.30 pm. Bookings 654 4000.

LIFE IN THE THEATRE by David Mamet. A neat pleasurable play about the theatre likely to appeal to seasoned theatre-goers, this work is concerned with onstage rivalries and backstage bitterness as well as the camaraderie of the theatre. An abundance of scene changes makes for a jerky production, but Alan Knoepfler and Roy Baldwin as two actors, one young and eager and one seasoned, are excellent: Playbox, 55 Exhibition St, City. Tues-Fri 8.15 pm, Sat 5 pm, 8.15 pm, Sun 5.15 pm. Bookings 63 4888.

THE AGE

weekend review

THE AUSSIES ARE COMING

AUSTRALIAN FILMS are the current international success story. The film industry renaissance which began in the early seventies has gained enough momentum to catch the attention and acclaim of the movie world. Having gone so far, it shows no sign of stopping.

The latest development is the move by Australian film makers to acquire direct international links. This is partly the result of the much-admired qualities of the films made in the past five years. Without such respect, money would not have been available within this country for investing overseas.

Nor would such an American giant as 20th Century-Fox be keen to involve itself — as it is at present — with an Australian film.

But admiration and respect are not the only ingredients - there is also the Australian Government's tax rebate based on 150 per cent of investment in film.

The tax concession scheme has managed since its introduction this year to attract the interest of Hollywood in a way that Australia's thriving but still locally oriented film industry could not on its own.

And because of involvement of

By DAVID ELIAS in Melbourne and CHRISTOPHER REED in San Francisco

20th Century-Fox, The Pirate Movie' - a film now being made in Victoria - will achieve the first truly general release of an Australian film when it appears in hundreds of cinemas world-wide next June.

The advantages of the new tax concessions could well be the logic behind two more entertainment industry moves involving Australians in overseas companies.

The most publicised of these was Mr Robert Holmes a Court's take-over of Lord (Lew) Grade's London based Associated Communications Corporation.

Lord Grade welcomed with open arms the West Australian millionaire's purchase of 50 per cent of the non-voting shares of his group which has theatre, television and cinema interests and a considerable stake in the world's most popular performers, The Muppets.

It is believed that now the group

is half Australian-owned its products will be regarded as Australian, thus qualifying its film and television programmes for Australian tax concessions. For some weeks the Australian film industry has been speculating that ACC will now make some of its programmes in Australia.

In another recent move a Melbourne company that started in the meat industry and branched out into property development has taken over a Hollywood film company once owned in part by film stars Paul Newman, Barbra Streisand, Sidney Poitier, Dustin Hoffman and the late Steve McQueen.

Mascot Industries of Melbourne, the new owners of First Artists Productions, say they fully intend to revive the company as a production company and, indeed, one of the directors, Mr Bill Fayman, has been making films in Australia in partnership with horror-movie producer Tony Ginnane and the British actor and movie entrepreneur David Hem-

These developments indicate a new direction for Australian fillms, without threatening the existing structure of the industry which has already achieved so much.

THE WATERS around the blownear Port Campbell on Victoria's west coast can be treacherous, which is why Loch Ard Gorge carries the name of an iron clipper which sank there 103 years ago. Yet it is as picturesque as any shoreline in Australia.

The cliffs rise 100 metres from the water and at any angle they create a magnificent setting for a landing by a band of singing and dancing pirates. Despite its reputation Loch Ard Gorge has provided the pirates as well as the makers of the \$7 million film, 'The Pirate Movie' with a new kind of haven.

It was picked out, not from the decks of a wooden galleon, but after an exhaustive and expensive helicopter reconnaissance of the coastline in search of the spot most likely to excite cinema audiences around the world.

Most people seeing the film, howwill never know that shoreline the pirates are assaulting is Australia, unless they carefully read the titles. Ted Hamilton, the pirates' leader, as both the Pirate King and executive producer, explained that for once this is an Australian film that isn't set geographically in Australia. It could be anywhere in the world. And it will be shown everywhere in the world.

It will be 20th Century-Fox's main holiday feature during the northern summer and as such it will get the famous Hollywood treatment. It will be preceded by a \$3 million publicity campaign, giving its investors a better than even chance of recouping their stake.

It helps to know, though, that as

long as the schedules are maintained and the film is premiered on time there awaits an Australian tax rebate based on 150 per cent of the

'The Pirate Movie' is an updated version of the 'Pirates of Penzance' that might infuriate the purists among Gilbert and Sullivan's many fans but it represents a new style of film-making partnership between Australia's producers and the American-based international dis-

For the first time, a global distribution deal has been finalised before the commencement of shooting and 20th Century-Fox, the biggest of the Hollywood distributors, has no publicly announced financial interest in the production other than the publicity campaign.

This is because the Australian makers, JHI Productions, and their backers wanted it to be as much an all-Australian venture as possible. By retaining ownership they stand to gain more from a box office success as well as the maximum tax

It is, therefore not surprising that Ted Hamilton, one time song-anddance man, and his partner, David Joseph, have no fears for the \$2 million that they have personally committed to 'The Pirate Movie'.

"I know it is a winner. It's a winner with a capital W", said Hamilton as he sat in the library at Werribee Park where part of the film has been made. He was dressed as the Pirate King in a white ruffled shirt, high boots and black tights with a bejewelled codpiece.

Later he goes on to predict that

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TEMPORARY EXHIBITIONS:

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4) Survey 16; John Firth-Smith, closes 13 December. 5) Contemporary Australian Caramics. 6) Landscape Australia. 7) Connections, opens 12 December. 8) Paul Sandby, opens 18 December.

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the film will be nominated for three Oscars for best adaptation from an original story, best song and best sound track. When asked if it will win an Oscar he shrugged and said: Australian film will be very difficult. You cannot blame them. The Academy Award is, after all, their

> - He explained that his confidence in the film comes from several factors of which the distribution deal is only one. Another was the securing of Kristy McNicholl (star of topher Atkins (from 'Blue Lagoon'), two of Hollywood's biggest current box office draws, to star in the

'The Pirate Movie' is being made producer-director Joseph Papp.

Papp knew that Ronstadt would Australians.

Ted Hamilton explained that David Joseph had phoned him from America to talk about the revival and suggest that they put a film together. The two had already established their film company, JHI productions, and were planning to start with a couple of small television productions. These were shelved while the two men laid

factotum.

scenes-man well known in the business for his early work in both radio and television which included Beautiful Music station and the Organisation, one of Australia's big showbusiness operators.

That, though, was small fry compared with his later success as the head of the artists' management company that managed several top pop stars of the 1970s including David Bowie, David Essex and Gary

Their first approach was to grounds that he intended next year be faithful to the original Gilbert and Sullivan version. According to

"Getting Americans to vote for an

'The Little Darlings') and Chris-

by David Joseph and Ted Hamilton because of the successful revival of 'The Pirates of Penzance' on Broadway starring Linda Ronstadt. It is Miss Ronstadt's first serious diversion from contemporary music into operetta and is considered a masterstroke by American theatre

draw the crowds simply out of curiosity but what sealed the success was the quality of the pop singer's operetta voice which took everyone by surprise. Unfortunately for Papp his plans to transfer the stage production on to celluloid have been interceded by the two

their plans for 'The Pirate Movie'.

Australians need little introduction to Ted-Hamilton, the local boy who made good, if not the big time. in Hollywood after a successful run at home as an international squash player, song writer, singer, dancer, actor and general show business

David Joseph is a behind-thethe revival of Kerry Packer's 3AK creation of the Willard King

The two men came home a couple of years ago because they said they were homesick. It also appeared to be a good time to establish their own film company using their experience of Europe and America and the contacts they had made.

Certainly their approach to 'The Pirate Movie has more to do with the Hollywood way of doing things than the way previous Australian films have been produced. For instance they began by taking their ideas of a modern musical adaptation with a mixture of old and new songs to Hollywood to see if they could rouse interest.

Joseph Papp who declined on the to make his own film which would an aide he wanted to keep together



we do have Linda Ronstadt and Kevin Kline - who will be the actor of the eighties - and we do have the classic version."

The next approach by Hamilton and Joseph was to the distributors. Ted Hamilton said that from the initial discussions with 20th Century-Fox the whole thing evolved through a series of delicate negotiations and provisional deals. Foxagreed provided the Australians could get the stars; the stars' managers agreed if they could get the scripts right.

The scripting was done by Adelaide television writer Trevor Farrance who had made his mark as gag writer for the 'Laugh-In' revival, comedy routine writer for Shirley MacLaine's stage shows and writer for Norman Gunston.

In fact Farrance had not been called in until March when the negotiations were well under way and he had still to commit his first draft to paper when he went to America in May to give a detailed explanation of his scripting ideas to Fox and the artists' managers. 'He did a magnificent job of salesmanship. His explanation of the story and the jokes were superb, enabling us to take it all one step further," Hamilton said.

"I think the script is superb. The film is full of fun and vitality. It will give young people something which my generation had as children but the present generation has never had - swashbuckling pirate adventure.

"When we were kids we had Burt Lancaster, Errol Flynn, Cornel



tralian version," the aide said. "But Wilde, Basil Rathbone and Douglas films of each of its five former million to buy into the film industry Fairbanks Junior. In five years they made 250 swashbuckling films but since then there has not been one. Don't think the kids are not interested in pirates because they are. Adam Ant, the biggest pop star in the world, is wearing pirate gear."

There are no qualms about the rewriting and updating of the original Gilbert and Sullivan operetta. "No, they won't be turning in their graves because this is the sort of thing they did. They borrowed stories, added script and songs and turned them into pieces of entertainment just as we have done. I would think they would approve of what we have done.

"We have kept about five of the original songs but dropped the rest because they no longer seemed relevant. Meanwhile we have about seven new songs. We have a modern and very funny film:

"I get excited when I see the rushes. I keep telling people that I really cannot wait to see this film. At the moment David Joseph is in Hollywood with a reel of rushes to show the distributors. We know it is going to knock them out."

In particular the location will be a surprise to the Americans who do not expect Australia to have such breathtaking scenery as that Loch Ard Gorge near Port Campbell, Nor will they expect a mansion as grand as Werribee Park for the home of the Major-General.

"We were offered American finance but we declined. Finance was not easy because we were looking for money at the height of the confusion and uncertainty surrounding the tax rebate scheme but we were determined that this was going to be an Australian film."

WHILE 'The Pirate Movie' will remain a home-grown product, Mascot Industries, on the other hand, is likely to run its filmmaking ventures with a more international flavor despite a stated intention to foster Australian talent where possible.

A director of the company, Mr Leon Velik, said that Mascot Industries wanted to encourage Australian talent through First Artists Productions, the American concern they have acquired. The company would continue to be run by its American management but Mr Velik made it clear that its business policy directions and even some artistic directions would come from Melbourne.

Mascot Industries at present has a 56.2 per cent controlling interest in First Artists Productions but it had promised to acquire the remaining shareholding in the new year. First Artists Productions was acquired because it was a diversification as well as a solid investment with a manufacturing base - First Artists Productions owns shirt manu-"Joel" sports shirts.

shareholders including 'A Star is Born', 'Main Event' and 'Agatha' which can be released to the growing cable-pay television market or to the television networks.

Although the company's filmmaking activities have been dormant in recent times Mr Velik said that Mascot Industries intended to revive them. "Film is solid investment these days with little risk because of pre-production sales. Instead of having to sell film to a film distributor there are opportunities for network television, cable television and the video market."

The people behind Mascot Industries are not the sort to put up \$10 return. Mascot Industries began more than 20 years ago in the tallow, meat and smallgoods business in Sydney and through the years was involved in many fierce market battles with its competitors.

"Mascot felt there was an opportunity to have an investment in the United States by buying the film company. It would act as a very good base," said Mr Velik.

"The company has substantial liquidity, having the base of a manufacturing business, an involvement in the entertainment field and the ability to expand. It seemed a sound basis for our investment in the United States."

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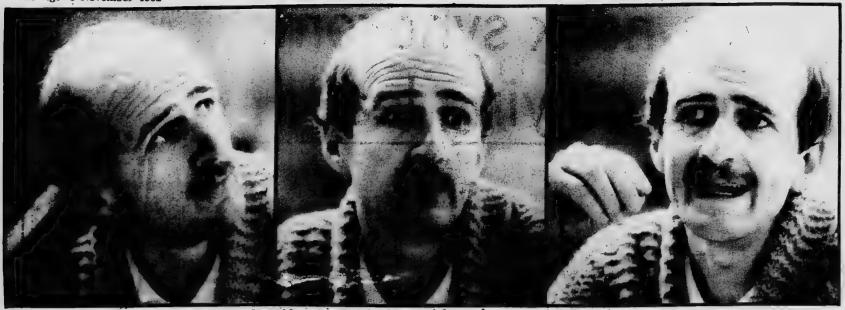
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the original team. facturer Joel Calmade which makes "Australian films are greatly admired by us and we don't want to The pirates storm the gates: Hargreaves St . Geelong: Griffiths Bookstore - Geelong & Corio . Also NSW & ACT cast any aspersions on the Austomorrow the world? It also owns the rights to two

'The Age' 6 November 1982



"Everyone thinks they are so open . . I would try to guess the dogma of the week . . . It's all so yaargh."

Life after Gunston

IT HAS been an unusually quiet year for Garry McDonald. Not that he planned it that way, although he is pleased to have had a break after the frenetic pace of trying to keep up with the irrepressible Norman Gunston for so long.

For McDonald, 1982 was to have been the year for starring in films. Having finally learnt to relax in front of a movie camera and handle the long breaks between takes, he was set to hit the silver

screen in a big way. He had enjoyed his small part in 'The Pirate Movie' (he seems to have been the only one), followed by his lead role in the ABC teledrama, 'Jimmy Dancer', when the bottom fell out of the Austra-

liah film industry.

The film industry's loss, however, is Melbourne's gain as the Sydney-based actor-comic is in town rehearsing the role of Dave for the Melbourne Theatre Company's forthcoming production of Steele Rudd's folk classic, 'On Our Selection'.

If he can't make movies, McDonald reckons that a spell in legitimate theatre is about the next best thing. It will be his first-play in six years, and represents a marked change for the man who created the manic multi-media superstar from

For years, Garry McDonald became Norman Gunston; the creation took over from the creator and turned into something of a national cult figure. Behind the star-struck, gaucherie of Gunston was McDonald, an acutely perceptive and quick-witted actor performing carefully scripted lines written for him by the writers Morris Gleitzman and Trevor

Part of the motivation for wanting to concentrate on films was to let Garry Comedy

Peter Weiniger

McDonald, the actor, emerge from behind the Gunston facade.

"Winding down Norman (he always refers to him as Norman which suggests the break has been an amiable one) has been a relief," he says. "People would ring you up at all hours expecting you to deliver the goods all the time with funny lines and ludicrous behavior. What they didn't seem to realise was that unlike Barry Humphries, I'm not a writer, so it became a real strain trying to constantly ad-lib for them".

Chatting over a cup of coffee at the MTC's cafeteria, Garry McDonald is very much his man. He talks easily and freely, obviously enjoying his release from the rigors of the Gunston syndrome. The conversation flows rapidly from topic to topic, from comedy to his thoughts on death and on to his latest satiric creation, Phil Stine, a failed night-club compere.

McDonald launched Stine on unsuspecting guests at the Logies presentation two years ago. "During the cocktail party before the telecast, I walked around as Phil mingling with the guests, butting in on their photographs and

generally making a pest of myself.
"It was wonderful," he recalls with glee. "No one recognised me and they all thought Phil was for real. Unfortunately, I was too convincing because when I

went on to do the warm-up for the telecast I got the worst reception of my life. I was upsetting people left, right and centre. Everyone was yelling for me to get off the stage."

He says he created Stine to make people more aware of their prejudices. "Everyone thinks they are so open and free these days," he says. "What Phil does, is throw today's sacred cows back at people. I have this theory that people have rejected religion and replaced it with a new set of dogmas like feminism and gay lib. When I was working at the ABC. I would come into the studio and try to guess what the dogma of the week

"Phil is the perfect vehicle for this because he is so bitter. He's been in showbiz for about 20 years without getting anywhere and has a million reasons why. He tells his audience about how he got ripped off by Elvis, about his own marriage breakdown and the recording contracts he nearly got, and that when he dies, 'you won't catch Don Lane traipsing through number 24 Wetham Street, Annandale, pointing out where Phil Stine took a leak, or where I caught my wife in bed with the dago'.

McDonald relishes creating iconoclastic characters like Gunston and Stine because they go so perilously close to the edge challenging audiences as well as entertaining. He gets a special charge from mocking the pretentions and duplicity of the high flyers in show business and the media.

One of his favorite examples is Stine's tribute to Princess Grace. "He doesn't tell any Princess Grace jokes, just talks in reverential tones about how he has seen all her movies, and how when he sings the theme from 'High Noon' she

knows he's singing it for her. The satire comes from watching this nobody clutching on to this moment to elevate himself.

"The additional irony is that while the audience booed Phil, all week they had been watching uncritically so-called movie buffs on television saying things like, 'Please watch my tribute to Princess Grace on Friday night, brought to you by Joe-Blow's Asbestos'. It's all so yaargh.

He compares his style of comedy to walking a tightrope between audience acceptance and rejection, and admits that sometimes he falls off. But he has no intention of letting Stine go the way of Gunston.

"I want people to accept Phil on his own terms and not compare him to Norman. A character like Norman was broadened out so he could work anywhere - in clubs, cabaret, the ABC and commercial television," he says. "Norman became my full-time career and I don't want that to happen with Phil. Besides, he's much too offensive to work on television and to make him acceptable would mean weakening him as a character. So I'll just continue to develop him as a cabaret act."

In the meantime he is concentrating on a style of comedy from another era; the gentle earthy humor of rural Australia at the turn of the century.

He is looking forward to working at the MTC with director Graeme Blundell and a strong cast headed by Fred Parslow and Collette Mann. "What I like about doing the play, is the way Rudd was able to capture the feeling of the period where people were battling for survival without ever losing their sense of humor," he says.

THEATRE: 'Female Parts' is four solo plays by Italian husband-and-wife Franca Rame and Dario Fo - three comic, one in more serious vein, all of them exploring female states of mind and being with a strong feminist bias. They are meat and drink to comedienne Evelyn Krape who handles

them with relish and enthu-

siasm. Richly entertaining.

Leonard Radic

JAZZ: The Australians Jazz Band is an all-star group that was featured at the Ninth Sacramento Dixieland Jubilee in May, and has reformed for once-only appearances tonight at the Museum Hotel, City, and tomorrow at the Derwent Hotel, Batesford, from noon, and the Limerick Arms Hotel, South Melbourne, from 6 pm. The band includes the great trumpeter Bob Barnard, and one of the pioneers of Australian jazz, Ade Monsbourgh, on reeds. Adrian Jackson

FILMS: Woody Allen trades wit for whimsy in 'A Midsummer Night's Sex Comedy' (Rivoli Twin), an amusing bucolic romp that deftly places 20th Century sexual games and guilt in 19th Century dress. Woody is as Allenesque as ever but the film is stolen by Jose Ferrer, splendidly cast as a pontificating, utterly boring academic who declares: "I did not create the Cosmos, I just describe it."

Anthony Clarke

ART: At the University of survey of work by sculptor Inge King done between 1945 and 1982; it demonstrates her ease with the monumental scale over which she holds such mastery. By any standards Inge King has had a remarkable career and this exhibition of her work, together with the collection of maquettes and photographs which accompanies it, illuminate the contribution to Australian sculpture she has made. Memory Holloway

CLASSICAL RECORD: Beethoven's Violin Concerto in D, op. 61, receives an eloquent and lyrical performance from Itzhak Perlman, on a new EMI Digital release (OASD 4059). Perlman's sweet and strong playing is matched by the conducting of Carlo Maria Giulini, who produces muscular and ardent sound from the Philharmonia Orchestra. A

recording with class. Michael Shmith

POP: Joe Jackson has developed into a remarkable allrounder - as singer/songwriter and instrumentalist-arranger. He takes chances on his new album, 'Night and Day' (A&M Records L37857), stepping brilliantly between jazz, swing, electropop and ballads. Mike Dály

Miles Davis is back, better than ever. Australian cinema: Now the full story can be told

IN THIS corner, weighing 137 pounds, sits the resurgent champion, Miles Dewey Davis III. Comfortable in a wine red gown and slippers, he sips Perrier in his suite at l'Ermitage, one of Beverly Hills's most sumptuous hotels.

It's clear that even the famous Davis rasping vocal cords have cleared up a little. Asked to explain, he first grins and replies; "I had a voice lift," then adds: "I just stopped smoking and drinking. Don't miss it. I drink about four gallons of Perrier a day. Flushes you out. That's all

His relaxed, expansive manner comes as no surprise. Since the near-miraculous recovery of his health, capped last November by his marriage to his old friend, the actress Cicely Tyson, Miles Davis has been in better shape, physically, than anyone had a right to expect.

The story of his comeback, after almost six years' absence, caused mainly by a series of near-catastrophic illnesses, is familiar - but one aspect of the resurgence has been kept quiet. Now, as they say, it can be told.

Last February, seven months after his return to the public eye, Davis mysteriously cancelled a series of West Coast bookings. Sceptics attributed it to a temperament for which he was well known. The facts are different: for two crucial months it seemed entirely possible that Miles Davis would be unable to lift a horn again.

"I had just returned from Africa," said Cicely Tyson, "and I got a call from the hospital saying that Miles couldn't move his right hand."

Davis: "She didn't tell me until afterward — it would have frightened me too much — but the doctor told her I could never use this arm again. I couldn't even pick anything up, couldn't write. They didn't tell me this either, but I'd had a stroke, and the hospital couldn't do

Tyson: "One of the most difficult things was to convince him that his physician wasn't giving us any answers. I could not sit by and just see Miles there in that condition. Finally I just physically picked him up one Sunday and took him to a Chinese acupuncturist."

"I didn't want to go." Davis said, "but she said: 'Try it. If you don't like it, you're not obliged to go back'. The doctor put needles in here, and here, and here," indicating shoulders, ankles and other acupuncture points.

Within two months the miracle happened. "They had some kind of cast on my hand," he continued. "One night I woke up picked up the horn and found I could play it. See how strong it is now? Feel this! It's not just back to normal it's better than normal. And I keep exercising it on the keyboard to keep my

circulation good. "I take some kind of Chinese herbs every morning, in a gelatin form. Makes you strong. Cicely also said I should swim every day. So I swam every day in Peru. She went there to judge a Miss

Universe contest." The visit to Lima found Davis in buoyant spirits. "They had a private health club right on the ocean; indoor pool, outdoor pool. I have to get plenty of exercise to fight off arthritis in these 56-year-old

Complimented on his rebound, Davis replied: "I owe it all to Cicely. If it hadn't been for her, and that doctor, I don't know where I'd have been. After that. experience I'll never fear anything, ever

Paradoxically, fears on a less significant level still bother him. "Every time I get ready to play a concert, I get butterflies in my stomach; I can't eat the day before, and everything seems like it aches. Once I'm onstage the nervousness disappears, and I gather strength while

I'm playing.' For the sake of nerves and health alike, he spends more of his spare time nowadays in southern California. "Cicely has that place in Malibu — we'll probFrom Leonard Feather in Hollywood



Davis and Tyson: "You mean I had a personality lift?"

ably move out there next week for a while. It's just a block from the beach."

His long sabbatical established Davis as the most potent box-office attractionin jazz history. Speaking of his Japanese tour, he said: "I made a lot of money over there. Everywhere, in fact. I'm just now getting back to where I was, you

"You mean you made that kind on money before? Concerts at \$100,000 a

"Well, no, not before. Just coming back did that. And I came back right - I saved my lip, my ideas are fresh, and I write all the time. Sometimes I'll write a bass figure, sometimes a melody. I like the passacaglia form, you know, when you repeat the same bass line and write a simple melody, maybe four bars — it opens up so many possibilities; the rest you can ad-lib."

The transition of Miles Davis from acceptance by the jazz coterie to mass rock audience appeal has involved a sharp change in his listening habits. The only recordings in sight were by pop groups.

Asked about Wynton Marsalis, the hot new trumpeter, he said: "I haven't heard him, and I'm not curious. All the trumpeters copy off Clifford Brown and Fats Navarro and Dizzy, and the saxophonists copy Coltrane and Wayne Shorter and Sonny Rollins. There's no original players anymore. I know the guys in my band like Marsalis — my saxophonist, Bill Evans, told me about him — but I'd rather hear something with a different

approach from what they call jazz. "I like Journey. I like The Who. I know the new Weather Report must be good, because Joe Zawinul and Wayne are two helluva musicians. But I listen to Stockhausen and Ravel. And singers: They get the most out of a melody. You know I learned how to phrase years ago from Frank Sinatra. I still go to see him, still go backstage and talk to him. And I like Al Jarreau."

Davis's jazz tastes seem to lean in the direction of his original influences: Clark Terry, whom he knew in the 1930s in his East St Louis hometown, always springs to his lips, along with Gillespie, Roy Eldridge and, perhaps surprisingly, Harry

Asked about Freddie Hubbard, he replied: "All technique but no feeling. I like to hear him play, and he does sound a little different than Fats and Brownie, but Brownie had that feeling."

On Woody Shaw: "Now there's a great trumpet player. He can play different from all of them."

But his basic interests today lie in the worlds of Stevie Wonder and Paul McCartney, whose latest cassettes lay at his side. He no longer reads the jazz publications, but occasionally sees 'Rolling'

His reaction to Press reports, many of them negative, after his comeback last year, pointed up the degree to which Miles had mellowed: "You take it as it comes; some bad, some good. I wasn't bothered by your review of my Hollywood Bowl concert - hell, I was so sick that night I could hardly walk."

Most of Miles Davis's friends agree with me that his return to physical well being and artistic renewal is, in large measure, because of Cicely Tyson. She is inclined to demur.

"People are saying that I did it; but he had to want to do it. There comes a time in one's life when you begin to realise certain facts about yourself, and it becomes a matter of wanting to continue or letting it end."

"But it took somebody like you to give him that incentive."

"Well, yes, we all need to have some source of energy, some motivating force: But look how many loves Miles has been in and out of. During the time that we were apart — we went together from about 1966 to '69 — at the end of every vear I would call him on new Year's Eve and I marvelled that he was still here. I used to say: 'Hey, look, you may think it's time for you to go, but The Man Upstairs is not ready for you. You have not completed your job on this earth.' Often he'd just hang up the phone, and I'd call back and say it again. Despite his anger and resistance, this always stayed in his mind. You know, the mind of this man is .

"There was a long pause, and she continued: "I can't even find a term to define it. It is unlike that of any other human being I have ever met, and I certainly could not stand to watch it go to

"I remember when he was in the hospital one time with a leg problem. I spent every day there, and we talked about whether he would play again. He said: 'Well, I don't know if there's anything there.' Being a creative artist myself, I know that we all go through fallow periods. Miles is a man who produces from his gut; if there is nothing to give, he

"I also remember one night a little later, when I called him at home and he asked if I wanted to hear him play. That usually meant he'd play me a record on the phone. Then he said: 'I've been prac-tising, I've been playing.' When he blew on his horn, it was hard to believe — a sound I hadn't heard in years."

The sound Cicely Tyson heard represented the conquest of more obstacles than his audiences ever knew: to name just a few, ulcers, throat polyps, pneumonia, bursitis, an infected leg, an agonising hip degeneration that led to the implanting of a prosthetic ball-and-socket and withdrawal from the pain-killing drugs necessitated by the hip crisis.

Audiences who found him less than amiable during the years that led to those traumas took delight in accepting Davis as an evil-image cult fugure. As Cicely Tyson explains: "He used that facade to protect his vulnerability. Beneath that false surface you see what a sensitive, beautiful person he is. Nobody could play that without having a great depth of soul."

Embarrassed by the flood of endearments, Davis said: "You mean I had a personality lift?"

In a sense, he did. During our four hours together, Miles's conversation was relatively free of the four and 12-letter obscenities that had long been his verbal punctuation marks.

Said Tyson: "He told me just the other day that he was finally beginning to realise he doesn't have to resort to those words to make his point clear. He had begun to understand and respect himself as a man, and as a black man with a dignity that he commands and demands. He was the last one to recognise that millions of people all over the world deem him a god. That is a tremendous responsibility. Miles, like many people categorised as geniuses, never even knew his own true worth.

Along with this acceptance of his stature, Miles Davis has expanded his social milieu. Although he still insists that the associates of the earlier years are his only true friends ("mostly fighters and musicians"), through his wife he has been drawn into new circles: directors, actors, diplomats, heads of State, men and women who present a new intellectual challenge. Along with the wealth and mass adulation that have been his since the 1950s, he has a new self-image.

"It's a whole different thing," he said. "Peru was great. You see a lot of diamonds and they're all real. Everything is real. They had farms, too, with lots of horses: reminded me of my father's land." (The son of a wealthy dentist and substantial property owner, Davis as a child had been a good horseman, riding around his father's ranch.)

"It's a nice symbol of your status in this life to know that you can get anything you want. I like clothes, as you know, and shoes. A good band — I've always had a good band. I have a production crew that makes my jobs easy; all I have to do is just come on and play. We have nice air, which I love out here; and if I miss New York I can always go back. Yes, it's a good life."

"You're in great shape now," I commented. "You've been setting trends, revolutionising music, for 35 years. How much longer do you want to go on?" Davis smiled broadly: "Are you kidding? Forever!"

Los Angeles Times

oblivion revisited?

By Bob Ellis

I've twice tried to write, in other moods. this piece on the woes that now beset Australian films and all they mean to us, in levity once and then in fury, but at neither time was justice done to the dread importance of the subject. Jokes are easy, and ideological anger easy as pie in the sky. What is almost impossible is to say clearly, and in correct proportion, and with any grace, just what is at

It's like this. Imagine, in the London of 1593 the theatres were closed (as happened) because of the plague, and imagine not only that, but imagine as well that rebirth of the Australian cinema; his they were never opened again. And 'Richard III' was not written, and 'Romeo and Juliet', and 'Hamlet' and 'Lear' not written, and not performed. and English theatre, therefore, never founded, and never staked out in the memory of the race. This is roughly where the Australian film industry now stands — in 1593, in a plague year, and on the brink of oblivion, with all its best work yet to come.

The plague is, of course, the creation of the Fraser Government, the economic equivalent of genital herpes.

people who put their money into Austrago to films from other cultures to see the lian films write off 150 per cent of that money against their tax, and then said that all such films had to be made by 30 June in any year.

shot (they take six to eight weeks) in can and French films that are French, December or January to be finished on and so on, and why Americans like Austime, which meant that the film crews tralian films that are Australian, and disgot only one job a year, which put the like Australian films that try to be price of film crews up (as did the compe- American. tition for the best crews and the biggest stars) and meant that films that in 1980 cost, say \$600,000, now with this inflation and the added brokers' and lawyers' fees (now one quarter of the average death by letting slip in the Companies

drive or ride to their local cinema once every 10 days to see all of the 32 films that were then made on these absurd budgets, to these absurd deadlines, out of more made ever. any old rotten scripts that were lying around. This meant, in turn, that there weren't enough cinemas to put them in. Which meant that the film distributors had a choice.

Let me tell you about film distributors and their choices. This year there were four films made called 'Monkey Grip', 'Goodbye Paradise', 'Lonely Hearts' and 'Moving Out', that between them got 16 AFI award nominations for Best Film, Best Actor, Best Actress, Best Script, Best Direction, Best Supporting Actress, Best Music and so on, from the artists and lian films that are famous throughout the

These films were all rejected by Village and Greater Union and Hoyts, who put on, in their stead, 'The Pirate Movie', a Gilbert and Sullivan travesty, a sort of bad human equivalent of the 'Muppet Show', made on three locations for \$9 million and widely regarded, both here and overseas, by critics and audiences alike as one of the worst films ever made on this planet.

This is the kind of choice that Australian distributors make. 'The Pirate Movie', you see, had two teenage American stars. It lost a fortune of course. All over the world. Because quality tells, as anyone but distributors know, and also sells. 'Monkey Grip', by contrast, is doing well, and 'Lonely Hearts', which cost only \$648,000, has already sold to Qantas alone for \$200,000 and 'Moving Out' and 'Goodbye Paradise' have played to preview audiences who cheer and whistle and stamp their feet.



The scriptwriter, BOB ELLIS, is one of the most prolific contributors to the credits include 'Newsfront', 'Maybe This Time' and 'Fatty Finn'. His latest film, 'Goodbye Paradise', has received one of the four coveted nominations for Best Picture in the Australian Film Institute Awards for 1982. Yet he cannot find a distributor for this film.

None of this impresses the distributors. They do not yet understand what is obvious from any night on Channel 0, or any afternoon in the 'Man From Snowy River', that people go to films from their John Howard first passed a law letting own culture to see the familiar, and they strange.

This is why Australians like Australian films that are Australian, as much as This meant that all the films had to be they like American films that are Ameri-

Well, not satisfied with this poisonous glutting of the industry John Howard then contrived quickly to choke it to elephantine budget) cost near \$2 million. Act a clause that allowed you to write off. This meant that for these films to not 150 per cent, but 375 per cent of make a profit, two million people had to money you put into American films. Cursee them, or 30 per cent of Australia's iously enough, all the money has now able bodied population had to walk or gone there, and only one film went into production this week, while a Judy Davis film, no less, was closed down the week before, and there may not be too many

> Why should there be? It's a capitalist economy, and the profit margin lies as usual in American films, both for investors and distributors, thanks to helpful Australian laws. So why should they bother? Why should John Howard care?

It's fruitless, I know, to try to say to such a man, especially this week, that had all London theatre closed down for ever, as it nearly did in 1594, it would have been a bad thing, that would have cost the world the tradition that became the BBC, and Stratford-On-Avon, and technicians who have made the Austra- Flanagan and Allen, and Morecambe and Wise, and if our film industry closes down in 1983, as it seems now bound to do, this too will be a bad thing, and will cost us, as a nation, much that we are, and may look to, for our image in our descendants' memories and esteem.

Because to say such a thing to such a man is to presuppose that he has read a book or seen a film and cared for the experience. It's not a problem you had with Whitlam, or Dunstan, or Neville

Instead of deciding that the film industry, because of the honor and recognition it has brought this country throughout the world, is worth a simple uncomplicated subsidy, a 25 cent levy, say, on all cinema tickets, as proposed by the wily Phil Noyce, since good will throughout the world is worth having, he has to so mix it up with jargon and conditions and complication that he kills it in the cradle. not even with kindness, but with confusion. What a national tragedy.

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*Applications close: B Ed : 19 November 1982 BEd (Counselling) : 12 November 1982

Application forms and further information are available from the School Secretary (Education), La Trobe University, Bundoora, Victoria, 3083. (Telephone: 478 3122 extn. 2540).

Please specify clearly whether your interest is in the general B Ed, or BEd (Counselling) and, if the former, whether you wish to receive information on either ECDE or TESOL. D.D. Neilson

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FILMS

Neil Jillett

It is appalling enough to become a cult success, a prime piece of perversely entertaining ineptitude.

This Australian production is based on the Gilbert and Sullivan comic opera 'The Pirates of Penzance'. In this instance, "based" means that the outlines of Gilbert's plot (a romantic romp about pirates, schoolgirls, policemen and a dotty major-general) have just survived and his lyrics have been rewritten or discarded; while some remnants of Sullivan's music have been linked to soft rock/disco ballads.

The general effect is of leaden froth. The attempts of the behind-the-camera team — musician Terry Britten, the writer or writers and British director Ken (Those Magnificent Men in Their Flying Machines') Annakin — to concoct something light never takes wing.

The scope for satire has been ignored in favor of a series of sight gags about other films, from 'Picnic at Hanging Rock' to 'Raiders of the Lost Ark'. Verbal jokes are so laboriously set up that they usually die before they are uttered. Sample: The pirates, using a battering ram on a door, set off a ding-dong chime. Long pause. Then a pirate assumes a campy pose. Another pause. Then the pirate says: "Avon calling."

The film opens in the present, at the Melbourne bertin ca. Woodside, before plundering into

a long dream sequence set in 1880. This deals mainly with the off-and-on romance of two American mini-stars, Kristy McNichol and Christopher Atkins, who are almost identical in their pretty, curl-tossing smugness. It is as if an adolescent Shirley Temple is flirting with her own reflection.

I will not dwell on the spectacle of the film's executive producer and No. 3 lead, Australia's very own Ted Hamilton, as the Pirate King, looking roguish in a jewelled codpiece and cracking doubles entendres as if they are intractable Brazil nuts.

The Pirate Movie' develops a brief touch of class — the jokes are funny because they work, not because they don't — when Garry McDonald appears as a cowardly sergeant leading a chorus line of cops through the bush in a neatly choreographed soft-shoe slog.

There is another touch of class in the way Robin Copping's photography creates the illusion that the Werribee Park mansion is on top of the cliffs at Lock Ard Gorge. This achievement also draws attention to the scant use the film makes of the wild coastal scenery of Victoria's south-west.

A VIEWING of 'Grease 2' (Russell) and 'Rocky 3' (MidCity) failed to persuade me that I missed much by not seeing their predecessors.

'Rocky 3' is at least a competently made film. 'Grease 2' is directed by a choreographer, Patricia Birch, whose only evident skill is in contriving standard scenes of color and movement to the film's uninspired bursts of rock music.

The setting is an American high school in 1961. The plot is a jumble of motor cycle stunts, concerts and tired jokes. This film exalts stupidity and denigrates common-sense. Some of the supporting cast show the odd touch of flair, but the leads, Michelle Pfeiffer and Maxwell Caulfield, give the impression of being partly animated wax models of rejects from the Osmond family.

Rocky is a Philadelphian heavy-weight boxer in a series of films written and directed by and starring Sylvester Stallone, who now looks fitter than a Greek statue. In 'Rocky 3' he is defending his title against Clubber Lang, played by the entertainingly fierce Lawrence Tero, who prefers to be known as Mr T.

'Rocky 3' does not overcome my dislike of boxing and boxing movies, but for those less squeamish it does have pace and excitement along its predictable course. The dialogue is often punchdrunk, and the film takes a condescending attitude to good nigras as well as bad nigras.

According to the publicity people, "'Rocky 3' brings to a close Sylvester Stallone's beloved trilogy." What's the betting that he will reopen it as a quartet?

HAVING hastily misread the small type in the advertisement for 'Running on Empty', I wrote in my review of this Australian film that Mark Egerton was the director. He was, in fact, associate producer/first assistant director. John Clark directed and provided the idea for the screenplay.

NEWS DIARY

Daggers out for 'Pirate' crew

ALTHOUGH the Australian film, 'The Pirate Movie' has yet to start its school holiday run in Melbourne, we are shocked to learn that some of the film crew are already mutinying.

The American film reviews of Hamilton's swashbuckling rendition of kindergarten Gilbert and Sullivan have been so: bad that the screenwriter, Trevor Far-rant, took it upon himself to issue a Press release dissociating himself with the production.

Mr Farrant, who received \$55,000 for the screenplay (said to be the highest paid for an Australian production), tells us he is a writer of repute; he wrote the early Norman Gunston scripts, has had credits for Laugh-in' and done work for Shirley MacLaine, Johnny Carson and Bob Hope. "Therefore I know what I'm talking about," he says. "The final film is a travesty of my script: there are phallic jokes, a scene in front of a McDonald's hamburary shop and promotion of iceger shop and promotion of ice-cream. This is not film, this is prostitution."

Meanwhile, in Sydney, Mr Hamilton, the film's executive producer who also plays the Pirate King and may be remembered as a singer in the Digby Wolfe shows in the early sixties, cannot under-stand Mr Farrant's pique.

Mr Hamilton tells us he has done a lot for Mr Farrant. He says that a decade ago he took the writer from a nobody and



ıd

Ted Hamilton: swashbuck-



News Diary is compiled with Diny Slamet and Shin Wattins

made him his scriptwriter for an ABC musical series. Then he introduced Mr Farrant to Mr Wolfe (who in turn employed the Australian on Laugh-in') and Miss MacLaine. Then I gave him the script for The Pirate Movie'," Mr Hamilton says. "Other screen-writers would kill for a solo credit. Mr Farrant does not realise a draft is just that It can be changed. All I can think is that he is acting irrationally. I don't know why, I've been kind

And while the two men are not exactly contemplating keel-haul-ing each other, the American critics were bitchy about the film: the New York 'Daily News' suggested "someone should walk the plank", and the New York Times' decided it was "a cur-rate kiddie version of Gilbert and Sullivan, laced with synthetic pop ballads and leavened with infantile dirty jokes". Melburnians can make up their own minds when the film opens here tomorrow.

Not a boycott

THE University of New England in New South Wales has sent a terse message to the Federal Government by choosing not to at-tend the Conference of University Governing Bodies, which has just ended in Melbourne: the conference theme is "University-Govern-ment relations".

While the likes of Gough Whitlam (representing the University of Sydney), Kim Beazley (Mur-doch) and Leonle Kramer (Universities Council) were among the high-powered gathered at Park-ville to discuss academic endeavor and Government involvement, the University of New England was the only one of 19 Australian universities to fail to

This, the New England acting vice-chancellor, Professor John Naison, explained, was in no way a boycott. Nor was it intended as a snub. "We just decided that we could not afford to send a representative," he says. (Registration for the two-day confer-

ence cost \$200, plus plane fares).
We should point out that feelings run very high against the Federal Government these days in New England. The university is quite miffed at the Razor Gang's proposal to force it to amalgamate with the Armidale College of Advanced Education: only last month, all the town's shops closed down at the bequest of the local chamber of commerce when a protest meeting was held on the amalgamation threat.

David

IT was not all that long ago that an over-sized replica of Michel-angelo's David had to be adorned with something strategic when it showed up as part of a Myer promotion. But, less than 20 years



David: just the thing for the garden.

later, the Playbox Theatre has a two-metre replica of David for sale (concrete, painted white and unadorned) that would be just the thing for the drab hallway, bare bedroom, or garden patio.

The Playbox needed the masterpiece as a prop for its current play 'Buena Vista', so picked up the replica from the Martinelli

family in East Brunswick, who, apart from making the odd concrete David, specialise in ornamental garden pots. Dee Briscomb, the theatre's publicity manager, says the statue came cheaply as the Martinelli's were in a generous mood following Italy's World Cup win. Now the Playbox is offering the work at a snap \$200 — less than half the usual price.

Ms Briscomb tells us the Play-box will not be needing David after the play finishes on Sunday. "I think it would go beautifully at summer barbecues. A bloke here who thought of buying it was going to stick it in his pad-dock," she says.

Budget wit

NEVER let it be said that John Howard is a man without a sense of humor. Following the Demo-crats' rejection in the Senate this year of his attempts to extend sales tax to a range of items they regarded as "necessities of life", the Treasurer tried again again last night with a new list of previously exempt items he proposes to tax.

Prominent among the items facing tax for the first time are hand tools. Prominent on the Democrat side of the Senate is its Treasury spokesman, Senator
John Siddons — Australia's biggest manufacturer of hand tools.
Will Senator Siddons ('You canna handa man a grander spanner') rise up to defend hand tooks too as among the necessities of life? Watch this space.

Tim trucks on

THE scene outside the New South Wales Government's Transport Ministry was set for a confrontation yesterday: irate truckies had blockaded a Sydney city street in their campaign against fuel taxes and baton-armed police surveyed the setting nervous

Suddenly, as if by magic, the ubiquitous Tiny Tim materialised from the offices of a nearby radio station, and quick as a wink, the truckies had lifted the singular singer on to a semi-trailer where he serenaded the hard-driving multitude with 'Tip-toe Through the Tulips'.

The grateful truckies returned the favor by singing Waltzing

Matilda'.

'Pirate Movie': Gilbert & Sullivan were robbed

By Bob Downing
Beacon Journal staff writer

It's likely that Gilbert and Sullivan would, if the noted composers were still alive and laws permitted, sue the people behind *The Pirate Movie* with Kristy McNichol and Christopher Atkins for defamation of character.

The \$9 million, Australianmade movie is loosely based on The Pirates of Penzance, the famed G & S operetta. It's obvious that the filmmakers were hoping to take advantage of the current revival of G & S's show on Broadway and to make it big with the American teen-age film audience.

Why else cast 19-year-old Miss McNichol (of Little Darlings, The Night The Lights Went Out in Georgia and Only When I Laugh) along with baby-faced Christopher Atkins, the 21-year-old teen heart throb of The Blue Lagoon.

The film supposedly retains the characters, the spirit and some of the music of G & S, but then it rapidly sinks into a morass.

BILLED AS a swashbucking musical comedy, *The Pirate Movie* is an appalling clinker of a film. It is deadly boring and almost painful to: 1.) Anyone over the age of 16, and 2.) Everyone

REVIEW

"The Pirate Movie"
Starring Kristy McNichol, Christopher Atkins and Ted Hamilton. 20th Century-Fox. Now playing at Akron Square, Rolling Acres, Starlight, Magic City and Ascot drive-ins. Running time: 100 minutes. Rating: PG.

who doesn't swoon at the sight of Miss McNichol or Atkins. It is far worse than Gas or The Attack of the Killer Tomatoes.

In *The Pirate Movie*, directed by veteran Ken Annakin, the acting is, for starters, non-existent; the music, deplorably innocuous.

Miss McNichol and Atkins do little more than mug endlessly before the camera. What little acting there is is presented by Ted Hamilton as the pirate captain, who sadly comes across as a second-rate Richard Harris.

The music was assembled by no less than four people. Quantity did not prevail. Quite frankly, the new tunes dribble in one ear and out the other.

The movie is Miss McNichol's second chance to sing on the screen. It's Atkins' vocal debut. Their singing is passable at best, but you don't generally base musicals around such novices.

AND, TO TOP it off, the screenplay by Trevor Farrant tries to turn the story, what little plot there is, into a comedy, complete with 20th century attitudes and slang.

The result, more often than not, comes across as a bad double-entendre, campy or cliches openly borrowed from such films as Star Wars, Raiders of the Lost Ark, Peter Sellers' Pink Panther films and The Incredible Mr. Limpet.

The Pirate Movie is structured as a long dream. In the opening sequence, Miss McNichol appears as a mousy teenager who falls for the swashbuckler who performs aboard a pirate ship for tourists.

Mabel slips into her dream, in which she is a vivacious Victorian-era lady and Atkins is Frederic, the dashing apprentice pirate.

Christopher Atkins has become a woman's man

Cutifuel from per ful

all totaling but note main an ty "They just couldn't fir it all in the frame " Athin capain 1 with a self-modular run

He looks across the room at his manager, a young man named Joel Dean, who is wearing a watermelon-color Lacoste shirt. "The real reason we decided to go for this," Atkins said, indicating the magazine, "is the fact that, first of all, the people who have been on the cover are not shabby people." He points to a layout of previous cover subjects, including Paul Newman, Paul McCartney, Sylvester Stallone, Burt Reynolds and Warren Beatty-"The reason why I did it is I wanted to grow up, you know? I want to start becoming a wom-

SO WHO ARE the women in his life? "Oh, God!" he said, sighing like the boy at the family dinner table who is asked about the girl he's dating. "Here we go again!" Mainly, it develops, there are Lori Loughlin, who is Jody on the TV soap opera The Edge of Night, and Cindy Gibb, who is Suzi on the TV soap opera Search for Tomorrow, but Cindy has the edge as No. 1. "Lori's great," he "Said. "She's a very good friend. Lori and Cindy are friends. Cindy's out here, and I live out in L. A. now, which makes it really

"I'm not dating anybody out in E. A. because I can't seem to find anybody really to get along with out there. It's awful to say, but I just get very scared out there, as far as the women go, because they're sort of a different breed

Christopher Atkins duels with Ted Hamilton in The Pirate Movie

cause I don't know what they're after, me or me because of the movies. So when I go out with someone there, it's usually somebody in the business, because I feel I can relate to them a lot

THERE ARE countless guys and girls populating the afterhours dance clubs of the city, stars only to themselves, who come across as more glib and more blase than Christopher Atkins. His attitude is a combination of frankness, friendliness and 'naivete, and when he talks about his life, he sounds like a reincarnation of Andy Hardy.

"As soon as I go back home, man," he said, "my friends just slap me right down. We played a . . . It's very hard for me be- softball game yesterday and just

hard time. 'Here comes Hollywood again up to bat! See if he can hit it past the pitcher this time!' It was fun to be back with friends again, just so good.'

Atkins has a sister, Elizabeth, 19, a brother, Scott, 16, and a brother, Peter, 9. "Every time I come home, Peter just loves wrestling with me. One day I was

everybody was giving me such a fishing with him and there was this old man sitting in this chair in the sun. I started talking to him and he ended up knowing my grandfather. I said to him, 'I really wish my grandfather was still around,' and he said, 'Yeh, but you just gotta carry on.

"All of a sudden those two words, 'Carry on,' hit me so hard because here I was with my little

b. ther from, and me make father near to take me folio, at the time, built my his 'cand fitte. my line overboard. I suddenly be anized that I was carrying on what he would probably be done. for my little brother right new

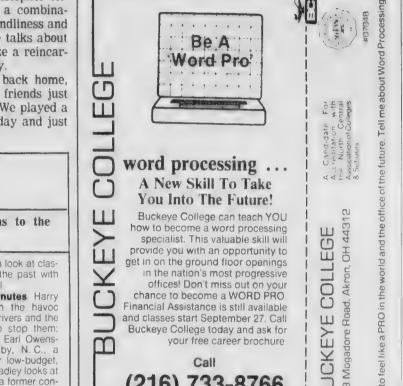
ATKINS IS ASKED about a published report that he had to quested an audit of Columbia Pictures' books to see if he was entitled to more profits from Blue Lagoon. The question provokes the only agitation that he shows in the interview.

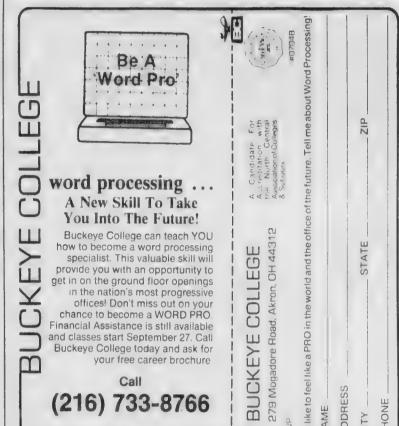
"That was a crock . . . said. "Are you kidding? Columbia Pictures has been the greatest thing that has ever happened to me . . . I made a lot of money off of those 2½ (percentage) points of the movie they gave me." (Manager Dean says that Atkins agreed to participate in an audit instigated by Brooke Shields, but insists that such audits are commonplace in the in-

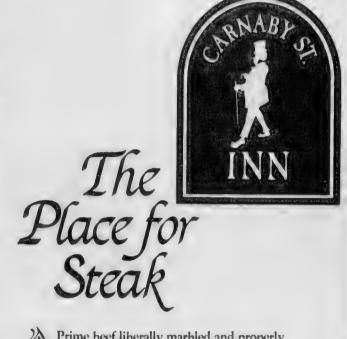
great or other and Demonstra to be not at the four year any man is the bank with Columbia. that the take an agreement to mile . Her Losson equal for that to be if that comes off Bl Man Calls II

AS OF NOW he's in training for The Terrible Game of Oil, in which he will play a decathlon contestant. "I've been working in a gym every single day trying to bulk up and gain 10 pounds," he said, "and I've been working with special weapons like staffs and with karate movement and weights and doing ballet for stretching. It's a lot of work. A lot of work.'

After he finishes the film, he'd like to take a sailing trip around the world with a group of friends. An outdoorsman, Atkins loves diving, and he has hand-fed sharks off the Great Barrier Reef in Australia.







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Here are late program changes and additions to the Beacon Journal TV magazine,

SUNDAY

9:00 a.m. 8 27 Sunday Morning A report on resistance to draft registration; an examination of lawsuits filed by those who have ingested asbestos; a look at the St. Louis Opera's adaptation of *The Post-*man Always Rings Twice; a look at the works of artist Charles Burch-

12:30 p.m. 3 2 Meet the Press Shimon Peres, leader of the opposi-tion Labor Party in Israel. 1:00 p.m. PX Baseball Texas Rangers at New York Yankees.

1:00 p.m. 23 Civic Forum A discuswith Clerk of Courts James B. Mc-

4:00 p.m. 6 Movie 1951) Broderick Crawford, Ernest Borgnine. A police detective infiltrates a syndicate gang of wa terfront workers which has kid napped his bride-to-be.

4:30 p.m. 8 Movie "How Awful About Allan" (1970) Tony Per-kins, Julie Harris. A young man tries to overcome his psychosomatic blindness at home, but is tormented by a strange voice. PIX The Swashbucklers Christo

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pher Atkins narrates a look at classic pirate movies of the past with guest Kristy McNichol

7:00 p.m. 8 27 60 Minutes Harry Reasoner reports on the havoc caused by drunken drivers and the failure of the law to stop them: Morley Safer profiles Earl Owens-by, who made Shelby, N. C., a production center for low-budget, profitable films; Ed Bradley looks at Santa Monica, Calif., a former conservative city now controlled by new left activists dedicated to so-

8:00 p.m. WOR Straight Talk Gov New Jersey issues

MONDAY

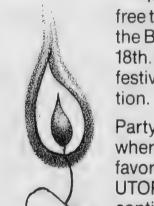
7:00 a.m. 29 69 69 Good Morning America Shimon Peres. Israel's opposition Labor Party; Jason Pippoli, who will attempt to become the youngest person to swim the English Channel; singers swim the English Channel; singers Olivia Newton-John and Willie Nel-son; the affects of unemployment on a marriage; McCall's "Family of

3 21 Today A report on a protest in Seattle against the building of the Trident submarine; singer T. G. Sheppard: author Stuart Spieser

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There's a different Millie offstage

By Mark Faris

For a woman who's been called just about everything from Miss Sex, the Queen of Sass and one of the most exciting females in show business to one foulmouthed you-know-what, Millie Jackson looked pretty run-of-the-mill as she relaxed in a corner of her dressing room last week between performances in the Civic Theatre.

AS A MATTER of fact, in her designer jeans, tight blue pull-over and pageboy wig, she looked more like a college coed awaiting the results of a cheerleading tryout than the exotically outrageous, thunder-voiced singer of soul whose concerts and LPs have raised eyebrows and pulse rates around the



Millie's quick to smile when questioned about the differences in her onstage and offstage personalities.

"What did you expect" she remarked coyly, "that I'd be down here swearing and taking off my clothes?" According to

Millie Jackson Millie, her notorious show biz reputation is pretty much a contrivance, a gimmick designed to accomplish one thing — to etch her name in the minds of concertgoers and record

'There are so many other great voices," she said, "I needed something

that would make me different." Apparently, the philosophy is work-

Since the release of her debut album in 1972, she was named Most Promising Female Vocalist by the National Association of Television and Radio Artists. The following year, her single Hurts So Good was featured in the movie Cleopatra Jones and resulted in her being named Best Female R&B Vocalist by Cash-Box Magazine.

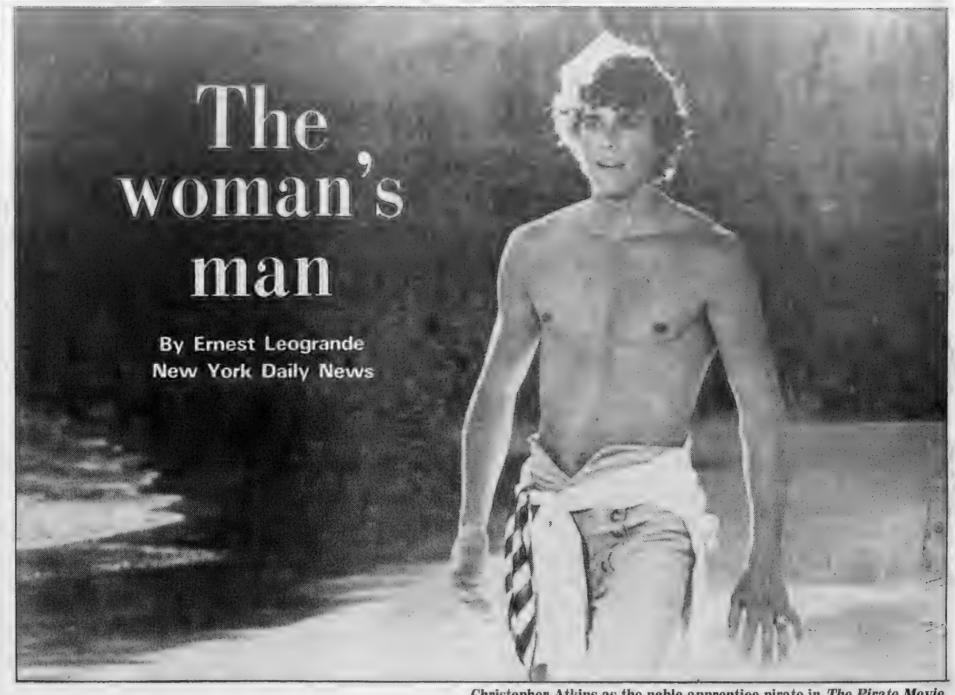
HER ALBUMS Get It Out Cha. System and Feelin' Bitchy both went gold (sales of more than 500,000) and led to a collaboration with Issac Hayes on the LP Royal Rappin's.

But According to Millie, about the only similarity between her and her show biz image is a slight taste for the

"I've always been sort of mischeivious," she said, "you know, doing offthe-wall kinds of things just to see peo-

ples' reactions. I love to shock people." Though her flair for the outrageous brought her a lot of attention, not all of

it was favorable, especially in the eyes See HER PERSONALITY, page G5



Christopher Atkins as the noble apprentice pirate in The Pirate Movie

HRST OF ALL, let's get this straight: Christopher Atkins' hair is straight. They curled his hair for The Blue Lagoon.

"It was permed four times," he volunteered. "I looked like Albert Einstein." Then it was curled for The Pirate Movie, an Australian rock version of The Pirates of Penzance. Now he's letting his hair grow for a new movie, The Terrible Game of Ott, in which he'll play a sort of young James Bond - and this time, there will be no ringlets. "I hope not," he said, shaking his head. "I hope not."

Atkins, 21 last February, is the young screen idol from Rye, N. Y., who only three years ago was teaching sailing for three bucks an hour and planning to go to college and study sports medicine. It's a field he knows something about: doctors practically reconstructed his right knee, which he had injured in the eighth grade, and brought him through a series of operations to the point where he was able to play football as a high school senior.

The athletic Atkins had done no acting and some fashion modeling when he auditioned for The Blue Lagoon. The part was the boy to Brooke Shields' girl, and the two were to be castaways who grow into puberty and out of clothes on a tropical island. If he were chosen, Atkins remembers thinking, he might pick up some bucks for

AS TYPES GO, Atkins is not that different from your typical blond, ruddy-cheeked, clean-cut, good-looking American youth. Somehow, though, he rang the casting director's charisma bell. When he got the part, he asked his mother, "Mom, if the movie stinks, will you still love me?"

Stinks? You want to talk about the

critical response to The Blue Lagoon or the fact that it made \$52 million the summer of its release? For Atkins it

was farewell college, hello Hollywood. After Lagoon he made an NBC-TV movie drama, The Child Bride of Short Creek, in which he played a Korean war vet. His hair was straight in that one, but no one seems to remember apparently because no one remembers The Child Bride of Short Creek.

In The Pirate Movie he's co-starred with Kristy McNichol, and now he also sings: one solo, one duet. A soundtrack album from the movie has just been released. Atkins, of course, plays the young apprentice pirate with a noble heart, and McNichol is the prettiest daughter of a modern major general.

(The movie is currently showing at Rolling Acres and Circle Mall theaters and at Ascot and Magic City drive-

"Doesn't sound like me, does it?" he said of his singing on the album. "It is. It's me. They build it up, make your voice sound bigger.

'They added all this new rock 'n' roll music to the movie and left some of the fun of Gilbert & Sullivan that they thought kids would understand. The movie's for kids. For young kids."

The creative and business minds behind The Pirate Movie apparently don't mind tapping a *Blue Lagoon* reflex, either. An illustration used on the album cover and in promotion for the movie shows a smiling Atkins and Mc-Nichol rising bare-shouldered (barechested for Atkins) out of a snug bag decorated with skull and crossbones. Nonetheless, Atkins reports that there are no nude scenes in this movie. "I finally get to keep my clothes on," he said. "Mom's relieved, that's for sure! But there's one loincloth scene.'

DRESSED TODAY in a blue Lacoste shirt (standard Rye attire) and nylon gym trunks, Atkins is a thin young man with a beach tan and white, TV-commercial teeth. He looks as if he ought to be on a sailboat, his long legs and bare feet gripping the water-sprayed deck, and not in this ornately decorated Fifth Avenue hotel suite, where those bare toes from time to time grip the edge of a small coffee table with repressed energy.

On that table is the September issue of Playgirl magazine. Atkins is posed on the cover with a female model under a blurb promising "Celebrity Nude — 'The Blue Lagoon's' Christopher Atkins Takes Off His Loincloth." Inside, there is a photo spread showing

See CHRISTOPHER, page G2



San Francisco Ballet performs Robert Gladstein's Symphony in Three Movements

Troupe will honor Stravinsky

By Donald Rosenberg Beacon Journal dance writer

No composer has had a greater impact on the music of this century than Igor Stravinsky. Since 1982 marks the centennial of the late composer's birth, Stravinsky has been celebrated with performances galore of his remarkable, widely varied output.

If Stravinsky revolutioned many of the sounds of the 20th century, he also greatly influenced its movement. Aside from Serge-Prokofiev, whose work along these lines will endure, Stravinsky almost single-handedly prompted new paths in the ballet and modern dance worlds.

Dance companies have leaped at the chance to pay homage to the master

composer this year with festivals of new works and revivals set to Stravinsky's music.

One of these companies is the San Francisco Ballet, which recently held a Stravinsky Centennial including eight pieces to music by Stravinsky, most of the ballets created by staff choreogra-

THE SAN Francisco Ballet, which performed at Blossom Music Center in 1978 and 1980, will bring four works from its Stravinsky festival to Blossom when it offers an assorted repertory Thursday through next Sunday with the Cleveland Orchestra.

Even had there been no reason for saluting Stravinsky this year, the codirectors of the San Francisco Ballet, Lew Christensen and Michael Smuin, might have had good reason to do so anyway. During their performing careers, both gentlemen danced in Stravinsky works, and both choreographed to

Christensen danced the title role in Apollo Musagetes in 1937 when the Metropolitan Opera offered a Stravinsky festival with the composer conducting.

For his 25th anniversary as a director in San Francisco in 1976, Christensen created Stravinsky Pas de Deux, which the New York City Ballet performed during its Stravinsky festival this sping.

As a member of American Ballet See Dancers, page G4

Two are back with Ohio Ballet

By Donald Rosenberg Beacon Journal dance write

Karen Hurll spent most of the year in New York City recovering from a back injury. Diane Wolfson went to New Orleans to see if she could strengthen her art.

Miss Hurll and Miss Wolfson are dancers who joined the Ohio Ballet in the summer of 1979 and departed after the 1980-1981 season.

If she'd had her way, Miss Hurll would have stayed in Akron and continued her career with the acclaimed dance troupe. However, a stress fracture forced her to withdraw for what she suspected would be an indefinite period to undergo

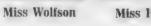
therapy in Manhattan. Miss Wolfson, on the other hand, left the Ohio Ballet because she felt she wasn't working well. She wanted to see other dancers and other dance companies, so she auditioned and was hired by the New Orleans Ballet, with which she danced for a season.

BUT NOW, Miss Hurll and Miss Wolfson have returned to the fold. This week, as the Ohio Ballet begins its series of free performances in Akron parks, the two 21-year-old ballerinas again are members of the troupe they say they missed intensely during their absences.

The dancers left for entirely different reasons, but they've returned for the same one: They know now more than ever how fortunate they are to be associated with the Ohio Ballet.

Miss Hurll, a buoyant woman with bright red hair, began experi-





encing back pains in January 1981. She tried to solve the problem while she danced with the Ohio Ballet, but by July 1981 it was obvious that she needed time off.

Miss Hurll, a native of Great Barrington, Mass., moved in with friends in New York City, wore a back brace 23 hours a day for six months and eventually began taking classes at the School of Joffrey Ballet and studio of Finis Jhung. In spite of the curtailed activity, Miss Hurll says the year was a good one.

"It was really difficult at first," notes Miss Hurll. "The first few months I had a hard time because I sort of felt my worth came from dancing. I felt I had no purpose.

FACED WITH at least a year offstage, Miss Hurll seized the opportunity to discipline herself and redirected her energies. She attended dance seminars and took a massage course. Being in New York gave her the chance to see many dance performances, which

See TWO DANCERS, page G4

Critic's guide to films:

**** Unsurpassed in its category

*** Exceptional

*** Good ** Fair

* Poor

Movies without stars are not yet rated by The Journal-Constitution.

Code rating guide:

G — All ages admitted PG — Parental guidance suggested R — Under 17 requires guardian X — No one under 17 admitted

By Scott Cain Staff Writer

Amityville II: The Possession

Ho hum. A priest (James Olson) realizes that "Exorcist"-type catastrophes are taking place in the Amityville house, but he invariably arrives too late to avert disaster. Omni. Annie

A gargantuan, heartless production, directed by crusty old John Huston of all people. Albert Finney has a few good moments as Daddy Warbucks. Starts Wednesday, Mableton.

Arthur ****

A classic screwball comedy starring Dudley Moore as New York's richest, drunkest and nicest playboy. He must decide between Liza Minnelli and a \$750 million inheritance. Parkaire. The Best Little Whorehouse in

Texas Each of the stars - Burt Reynolds,

Dolly Parton, Dom De Luise, Jim Nabors and Charles Durning - is ingratiating, but the musical is inherently vulgar. Arrowhead, Suburban Plaza, Village.

The Chosen

This is an appealing story about principled people. Robby Benson and Barry Miller are buddies in Brooklyn in the 1940s. Robby is the son of an arch-conservative Hassidic rabbi (Rod Steiger). Barry is the son of a liberal Jewish scholar (Maximilian Schell). The bitter worldwide debate over creation of the state of Israel causes a rupture in the boys' friendship.

Class of 1984

Preposterous, but undeniably grip-

PG PARENTAL GUIDANCE SUGGESTED

2:00 4:30 7:10 9:40 12:10

ping. In this youth-run-amok drama, Perry King is an idealistic new teacher at a ghetto school. The school looks worse than Warsaw at the end of the war. Timothy Van Patten is the leader of a gang of punks who make life tough for King. Van Patten's scenerychewing performance is worth seeing. Tower Place, South DeKalb, Southlake Plaza.

Creepshow

Stephen King wrote and George Romero directed this over-explicit horror film done in the style of 1950s comic books. There are five stories, each of which rambles on and on. In the best episode, Hal Holbrook gives a droll performance as a tweedy professor who would like to kill his shrewish wife, Adrienne Barbeau. When colleague Fritz Weaver discovers a monster underneath a stairwell on the campus, Holbrook believes that his problem is solved. Tower Place, Lawrenceville, Northlake, National, Marbro, Roswell Mall, Promenade.

Dragonslayer

Downtrodden peasants beseech an aged sorcerer (Ralph Richardson) to rid their land of a dragon. Sir Ralph meets with disaster and most of the heroic deeds are done by his apprentice, Peter MacNicol. Lots of chills. The dragon is a creature of terrifying

proportion. Toco Hill. The Empire Strikes Back

A terrific sequel. As a piece of movie craftsmanship, it is much superior to "Star Wars," although the thrill of discovery associated with "Star Wars" can never be duplicated. This episode introduces Yoda, the diminutive Jedi master. He finds Luke Skywalker an impatient student. Elsewhere in the Galaxy, Han Solo, Princess Leia, C3PO and Chewbacca are having a series of hair-raising adventures. Darth Vader has an immense laser swordfight with Luke and reveals a shocking bit of information. Phipps, Shannon, Douglasville, Roswell Mall, Perimeter Mall, Salem Gate, Southlake Mall, Stonemont, Promenade, Mabro.

E.T., The Extra-Terrestrial

**** Stupendous. Elliott, a lonely California boy, first sees E.T., a stranded space visitor, in a cornfield. Elliott is frightened by the "goblin," but realizes that E.T. is even more frightened than he is. In an attempt to make contact, Elliott scatters Reese's Pieces in the forest. E.T. accepts this gesture of



'ON GOLDEN POND': Henry Fonda fishes with Doug McKeon.

friendship and an intergalactic partnership is born. Columbia (in 70 millimeter), Cobb Center, Lenox Square, National, Northlake, Perimeter Mall, Roswell Mall.

Fast Times at Ridgemont High

A moronic comedy in which Sean Penn, the school's most freaked out student, thinks his history teacher is unreasonable to expect him to arrive on time for class. Griffin. Starts Wednesday at Mableton and Doraville Saloon 'n' Cinema. First Blood

Sylvester Stallone is the star of this slam-bang action picture, his first non-"Rocky" hit. Stallone gives a dynamic, almost wordless performance as a depressed veteran of the Vietnam war. Because of his unkempt appearance, he attracts the attention of a redneck sheriff in Oregon. Stallone is beaten by sadistic deputies before he escapes from jail. His escape sets off an immense manhunt in timcountry. Tower Douglasville, Greenbriar, Griffin, Lawrenceville, North DeKalb, South DeKalb, Green's Corner, Roswell Mall, Belmont, Shannon.

*** Great fun with Werner Herzog and Klaus Kinski in the South American jungle. Although Herzog spent upward of five years making "Fitzcarraldo," the picture is wonderfully light and funny and not a bit too long. Kinski, in a welcome change of pace from his usual gloom, portrays a jaunty Irishman who wants to build an opera house in the Amazonian jungle. To prove a point, he asks a tribe of Indians to help him drag a 300-ton ship over a mountain. The Indians agree, but Fitzcarraldo fears they are doing

Fitzcarraldo

it for a purpose of their own and he is right. Tara.

The Four Seasons

Alan Alda wrote, directed and stars in this observant comedy. Three prosperous, middle-aged couples spend weeklong vacations together in each season of a year. They seem to be perfectly happy, then Len Cariou discloses that he is tired of his goofy wife, Sandy Dennis, and has taken up with a beautiful blonde, Bess Armstrong. Belvedere.

Jimmy the Kid

Would you believe a comic kidnaping? Paul Le Mat leads a gang of bumbling crooks in the abduction of Gary Coleman, a world-weary 12-year-old. Don Adams is an incompetent detective hired by Gary's parents. "Jimmy the Kid" is done in the style of the "Pink Panther" comedies, but only reminds you how superior "Pink Panther" is. Among the cast - which also includes Ruth Gordon, Dee Wallace and Cleavon Little - TV's Gary Coleman comes across best because he overacts less than the others, Lenox Square, Westgate, Southlake Mall, Shannon, Green's Corner, Cobb Center, Brannon, Akers Mill, Griffin, Lawrenceville, Douglasville.

Lady Chatterley's Lover

Sylvia Kristel is the straying society matron in this new version of D.H. Lawrence's torrid story. Nicholas Clay is her earthy lover. Lenox Square.

The Last American Virgin

Appalling. The virgin is a boy. Determined to be rid of his chastity, he has numerous humiliating experiences. Omni.

The Last Unicorn

A new cartoon movie, featuring the voices of Mia Farrow and Jeff Bridges Tower Place, Perimeter Mall, National, Northlake, Southlake Mall. Akers Mill. Brannon.

The Missionary

From Michael Palin of Monty Python, a gently funny film. Palin portrays a lusty missionary recently returned to London after 10 years in darkest Africa. His misguided bishop assigns Palin to serve the red-light district, where Palin is more accommodating than the bishop ever intended. Tower Place, Perimeter Mall.

Monsignor

An instant camp classic, "Monsignor" is quite corrupt and indefensible and is therefore highly watchable, like "The Greek Tycoon." Christopher Reeve, looking pure as the driven snow, portrays Father John Flaherty. He commits many sins on behalf of the Vatican. Phipps Plaza.

My Favorite Year

This comedy is surely the nicest movie of the year. Peter O'Toole, giving a performance in the grand manner, plays an aging movie swashbuckler who agrees to make an appearance on a TV program very much like Sid Caesar's "Your Show of Shows." Mark-Linn Baker is a novice writer assigned to keep O'Toole sober until air time. Phipps Plaza, Akers Mill, Suburban Plaza.

An Officer and a Gentleman

In this appealing soap opera, Richard Gere is a smart-aleck who hopes to become "an officer and a gentleman" at Navy aviation school on Puget Sound. Lou Gossett is a drill instructor who won't permit any smart-aleck to graduate. Garden Hills, Stonemont, Green's Corner, 12 Oaks, Salem Gate, Southlake, Roswell Village.

On Golden Pond

This heartwarming comedy tells us that love is enduring and that life is beautiful. Who doesn't want to receive such a message? Henry Fonda and Katharine Hepburn, in Oscar-winning roles, are oldtimers spending another summer, perhaps the last, at their cabin on the lake. Franklin, Belvedere, Miracle, North Springs, Omni, Town and Country, Arrowhead, Snellville, Jonesboro.

The Pirate Movie

This is a genuinely nutty comedy, nonchalantly swiping gags from any available source. The resemblance to Gilbert and Sullivan's "The Pirates of Penzance" is strictly superficial. In a dream, Kristy McNichol falls in love with an apprentice pirate. Christopher Atkins. They have many daffy adventures. Parkaire.

Personal Best

Robert Towne wrote and directed this outspoken story of female athletes. He offers situations without comment, neither approving or disapproving, and the film radiates authenticity.

Mariel Hemingway and Patrice Don nelly are women runners. They spend four years training for the 1980 Olympics. They become friends, then they become lovers, then they separate The film makes the admirable point that winning isn't everything, that friendship is more important than competition. Showing Tuesday, along with "Girl Friends." (***) Claudia Weill directed this engaging comedy which is much better than her later and costlier "It's My Turn." Melanie Mayron portrays a spunky photographer on her own in the big city. Rhodes.

Phantom of the Rue Morgue No Code Rating

A plushly-upholstered, but otherwise disappointing, version of the Edgar Allan Poe story. In Paris, murders are committed by a fiend, who turns out to be an ape. The 3-D effects are not very exciting. Showing Wednesday through next Saturday, Nov. 27, along with "The Mad Magician." (**) Vincent Price portrays the berserk villain in this humdrum mystery. This 1954 melodrama was a followup to Price's enormously successful "House of Wax," but is tame by comparison. Silver Screen.

Poltergeist

There are lots of shocks in this effects-laden, high-class horror flick. Ghosts abduct a 5-year-old girl and hold her prisoner in a fourth dimension within her house. Omni, Village.

Time Bandits

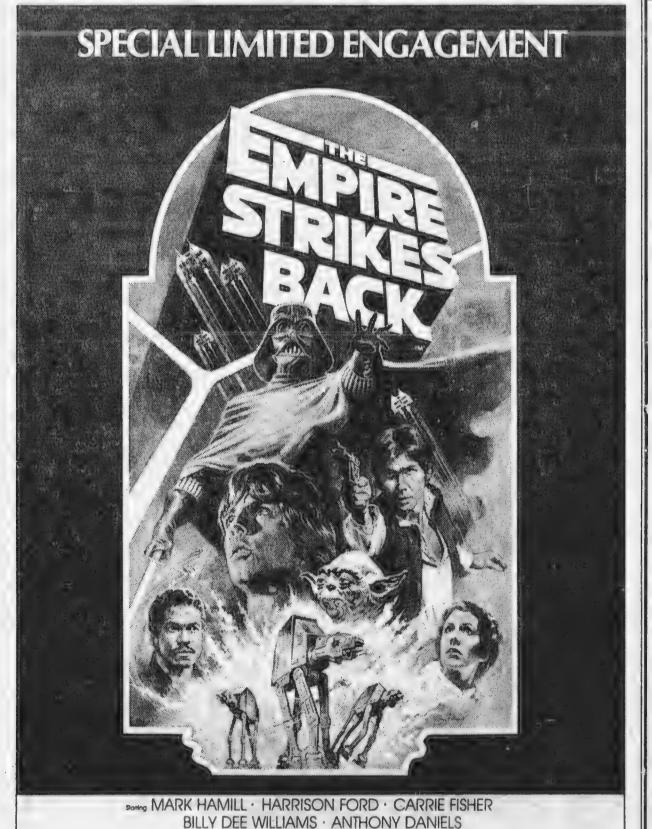
This is the kind of children's fantasy that keeps children awake at night. Terry Gilliam of Monty Python directed "Time Bandits" with an unfailing appreciation for the sinister. The story follows a 10-year-old English boy as he falls through "time holes." Sean Connery enlivens the movie briefly as Agammemnon. Ralph Richardson has a brilliant cameo as the Supreme Being. Akers Mill, Buford Highway, Lawrenceville, Tower Place, Westgate.

Time Walker

This horror movie is an OK variation on "The Mummy." Ben Murphy, an archeologist, discovers a coffin in a secret chamber next to King Tut's tomb. Murphy takes this treasure to Los Angeles, only to have the mummy walk away. Franklin, Cobb Cinema, Town and Country, Lakewood, Mableton, Jonesboro.

Tron

The visuals are intriguingly unusual, but the story is unconvincing and cold. Jeff Bridges is zapped by a malevolent computer. After being miniaturized, Jeff finds himself inside the computer, fighting for his life as a gladiator in a video game. Belvedere, Toco Hill, Franklin, Buckhead Cinema 'n' Drafthouse, Ben Hill, Miracle, Town and Country, North Springs, Lakewood, Omni, Arrowhead, Mableton, Doraville Saloon and Cinema, Canton Corners, Excelsior Cinema and Pub.



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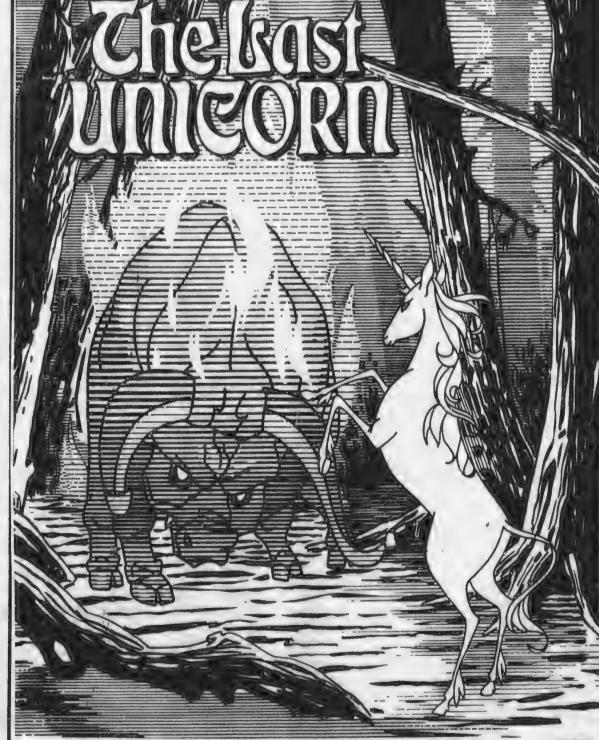
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mini film reviews

The film is slightly Chekovian, functic farce and bittersweet senti-ment dressed up in boaters and belted waists. Yet it's also as fanciful and enchanted as its Shakespearian namesake, with Puck's part played by aroused libidos and a metallic ball that contacts the spirit world. Cinematographer Gordon Willis streams pure magic through his lens — by day, he out-goldens "On Golden Pond"; by night, the movie seems lit by moonbeams. Tower, Westgate, Par-

Night Shift.

Night Shift.

A slight but entertaining account of a warm turning, the warm in question being Henry Winkler who steps out of the Fonz's leather-coated prison to play a warm who works at the Big Apple's City Morgue. His life changes considerably when he's put on night duty and forced to share the wee hours with a wacko played by new-comer Michael Keaton. Soon Keaton has the morgue doing double duty as a base for call-girls, and while dead bodies are coming in, heavenly bodies are going out. It's enough to raise the dead and the movie's clever lines and effective slapstick raise more than a few laughs, though underlying the whole thing is a sappy sitcom's didacticism. Especially good is Keaton, who plays to perfection the kind of "hey, get outto" here" sleazoid Bill Murray used to do. Southlake Plaza, Promenade, National, Perimeter, Tower, Roswell Mall.

An Officer and A Gentleman.

And a mess, Richard Gere stars as a would-be naval officer who must survive basic training under Louis Gossett Jr. and basic boudoir with Debra Winger, one of the enemy in pettycoats, i.e., the marriage-minded locals who see the officers as their surest ticket out of Shantytown. It's such an incoherent film that it's difficult to say what it wants an audience to think about anything, although its notions on the battle of the sexes do come across as astonishingly archaic and unhealthy — real men don't eat quiche or show their feelings and real women, unless they Really and Truly Fall In Love, are man-trops with complicated plumbing. And if you don't already buy the character-building power of basic training, this film won't convince you otherwise. Garden Hills, 12 Oaks, Roswell Village, Stonemont, Cobb Center.



Kristy McNichol and Christopher Atkins star in 'The Pirate Movie'

The Pirate Movie.

The Atlanta premier of an updated version of the Gilbert and Sullivan operetta "The Pirates of Penzance," starring Kristy McNichol as maid Mabel and Christopher Atkins as Frederic, the reluctant pirate. The press kit promises that much of the Gilbert and Sullivan score is still intact, but has been augmented by new songs. I didn't think "Hold On" sounded like a typical G&S lyric, Phipps, Perimeter, Southlake, Akers Mill, Shannon.

Poltergeist.

This fine chiller about ghostly goings on in suburbia is a veritable child's garden of curses and fears. Name something that frightened you as a kid after lights out and this movie's probably got it — moving objects, apparitions, decaying corpses, a stuffed clown that turns into The Boston Strangler and a child-hungry closet that can't wait to swallow up little girls. Though the special effects are obvi

Continued on page 36





August 7, 1982



A RANDAL KLEISEN Production, SUMMER LOVERS Stammy PETER GALLAGHER DÁRY), HANNAH, VALERIE QUE NNESSEN CO Stammy BARBARA RUSH, CAROLL, COOK, Music Score by BASIL POLL DOURIS Film Editor ROBERT GORDON, Executive Producer JOEL DEAN.
Produced by MIKE MODER, Witten and Directed by RANDAL KLEISER. Color by Tectroicolor . A Filmways Picture. 0198

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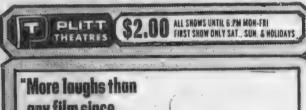


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CHECK SHOWTIMES

MOVIES

Things are tough: Cheech & Chong recycle

By Scott Cain Staff Writer

"Things Are Tough All Over" is deadly, even by Cheech & Chong's standards. The movie seems 10 hours long, but actually it is only an hour and a half.

This is the fourth picture that Cheech & Chong have made, but they are already recycling their plots. "Things Are Tough All Over" is just a variation on "Up in Smoke," their debut flick. The only innovation is an unfortunate emphasis on flatulence

In this one, Cheech & Chong are

Things Are Tough All Over: Starring Cheech Marin and Tommy Chong, Movie guide: Rating, R. Sex, fairly explicit encounters; Violence. none serious; Nudity, some; Language, smutty. Theaters - Now showing at Parkaire, Tower Place. Belmont, South DeKalb, 12 Oaks, Suburban Plaza, Westgate, South Expressway, North 85, Starlight.

in Chicago's worst winter. When wealthy Arabs ask them to drive a Cadillac limousine to Las Vegas, Cheech & Chong are happy to oblige. They do not know that \$5 million is hidden in the car. Since Chong spends dope-crazed nitwits freezing to death their expense money before they

leave the Windy City, he and Cheech begin selling parts of the car to pay for gasoline. By the time they arrive in Nevada, the money is gone.

Both Cheech & Chong, by the way, have second roles in "Things Are Tough All Over." They portray moronic Arab millionaires. Clieech is called Mr. Slyman and Chong is Prince Habib.

Tom Avildsen, a novice, is the nominal director of this movie, but it has as many tortuous dry spots as the other Cheech & Chong films. If Avildsen is untalented, then he's the culprit, but let's give him the benefit of the doubt. How do you direct a movie without a script?



IN COMEDY: Kristy McNichol, Christopher Atkins.

Pirate

FROM 1B

Gilbert and Sullivan purists can relax. The operetta, "The Pirates of Penzance," served only as a springboard for "The Pirate Movie." The original is. not besmirched by this unrecognizable virtually variation.

Kristy McNichol plays Mabel, who dreams that she has a romance with an apprentice pirate named Frederic (played Christopher Atkins.) The Pirate King (Ted Hamilton) ineffectively attempts flings himself into the acto thwart their romance.

Miss McNichol, who usually is stuck with weepy roles, relishes this opportunity to play for laughs. On several occasions, she addresses the audience directly, always with a hilarious comment on the incredible proceedings.

Miss McNichol is lucky in her leading man. Aside from being every adolescent girl's idea of a Greek god come to life, Atkins has a lively personality and tion with commendable

glee. You wonder if he can have a long career in films because boyish stars tend to fade from view when they are no longer boyish. But, for the nonce, he's a lot of fun. Here is a hale fellow well met.

Ted Hamilton, a popular Australian entertainer, swaggers energetically as the Pirate King. Bill Kerr is "the very model of a modern major general." Garry McDonald steals several scenes as the eccentric police sergeant. 'Pirate Movie" has an enormous number of references to Hollywood pictures. The opening is a tribute to "The Black Swan," the Tyrone Power swashbuckler. There is a "Jaws"

M The Pirate Movie: Starring Kristy McNichol, Christopher Atkins, Ted Hamilton. Movie guide: Rating, PG. Sex, discussed in bawdy terms; Violence, none serious; Nudity, Language, very risque considering the lenient rating. Now showing at Southlake, Perimeter, Akers Mill, Phipps,

gag. There is a great "Star Wars" joke. Later, there is a wonderful spoof of the "Pink Panther's" dimwitted Inspector Clouseau. The biggest laugh is based on the scene in "Raiders of the Lost Ark" when Indiana Jones encounters a saberwielding enemy.

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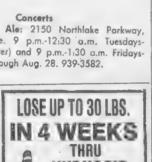
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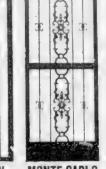
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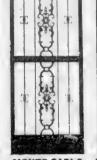
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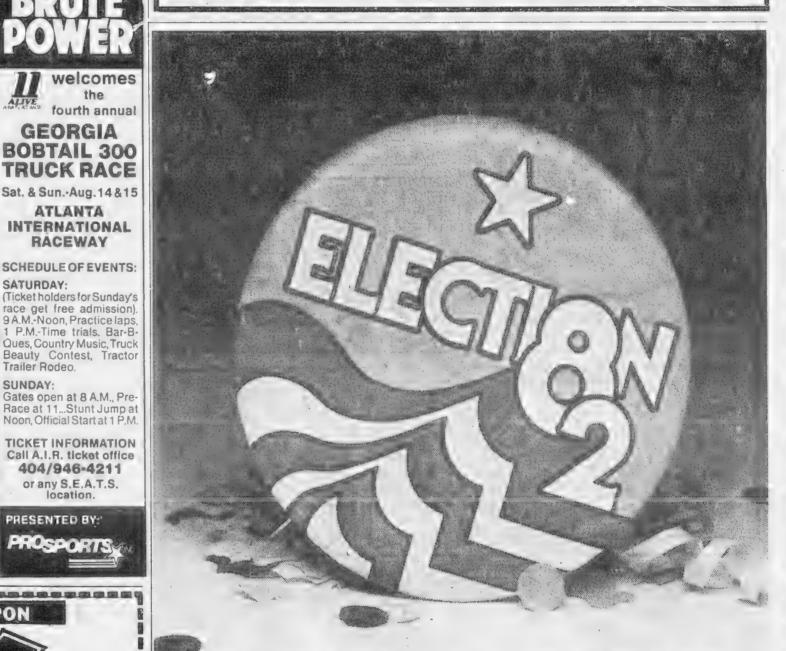
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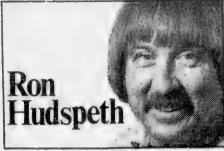
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Lifestyle

The Atlanta Lournal

TUESDAY, AUGUST 10, 1982



SECTION B

Braves are doing the best they can

SHORT SHOTS AROUND TOWN: The sports sections are filled with. "What's wrong with the Braves?" stories, and what scares me is that Ernie, Skip, Pete and Darrel reassure us a dozen times each game that not a single player has given up and the team is doing its best. The sobering downer is that's probably the truth. Moon over Miami? Of sorts, anyway. Atlanta PR man Alan Smirin was in that Fiorida city recently to handle the premiere of Burt Reynolds and Dolly Parton's "The Best Little Whorehouse in Texas." After the premiere - in which security guards had to battle to keep admiring fans away from Dolly and Burt — Smirin and Dolly were riding to the airport in a limo. Suddenly, a van pulled alongside revealing a couple of nude backsides. "Dolly was the first one to see them, and she thought it was a riot," said Smirin. "She just laughed and waved."

TODAY'S BUMPER STICKER spotted by Bulldog fan Danny Maddox: "Woody Was Right — Slap Clemson..." "You're in a heapa trouble, boy." You might have expected that phrase to have been handed out by the bushel down in South Georgia, but Atlantan Carl Cloud claims his Gumball Rally — a race from the Varsity to Daytona Beach - came off with only "a few minor speeding tickets." Nine cars raced to Daytona, says Cloud, and a Trans-Am won with a time of six hours and 12 minutes, which would make even the Bandit take notice. ... Ban Dusty Rhodes? Sure enough, says Ben Jones, who plays 'Cooter" on "Dukes of Hazzard." was angered at Ted Turner's comments in this space that TV shows like "Dukes"



HAL NEEDHAM SCOTT HUNTER glorify reckless driving and unlawful behavior. "If Ted is so opposed to violence," says Jones, "then why does he show wrestling on his station?" ... Birthday congratulations: lan Anderson, 35; Jimmy Dean, 54: Noah Beery, 66; Rhonda Fleming, 59; Keegan Federal, 39.

PEOPLE SPOTTER: Hal Needham, in town to direct Burt Reynolds' upcoming "Stand on It," a movie about stock car racing, taking in the real thing at Jefferson's Georgia International Speedway, watching Chatsworth's Jody Ridley outrun Cale Yarborough. ... A double-dip local treat: Money Magazine listing Mayfield's of Atlanta among the tastiest and freshest local ice creams in the country. ... Apologies to old Falcon Scott Hunter: We had him working sports at a Huntsville TV station when it should have been Mobile. Hunter says he'll again be on the Atlanta scene when Georgia Tech opens the season against Alabama. Remember, Scott, the media have to be impartial. . . . "E.T." may be having trouble getting home, but producer Steven Spielberg is laughing all the way to the bank. Reportedly, his take from the movie is \$1 million a day.

HUDCAPS: WQXI's Beau Bock does a Wednesday afternoon talk show from Tim Eccelstone's Clubhouse on Piedmont, and this week he'll have his most unusual guest ever - the infamous Birdman, the elderly fellow who alternately jogs and bicycles the north side with his arms flapping wildly like a buzzard about to take flight. Actually, the Buckhead Birdman is 68 year-old Clarence Brown, a retired Navy man, who WQXI intends to make into a larger legend with posters and radio appearances. "Many people think he's crazy," says WQXI's Sara Rutledge, "but I found him to be an entertaining gentleman, a bit eccentric, perhaps, but full of wonderful human interest stories." ... If you were in the voting booth and had 60 seconds to vote for a candidate, who would you select? That's the question voters got from Political Systems USA, a poll for today's Democratic primary and here were the percentage results: Joe Frank Harris, 31; Bo Ginn, 31; Norman Underwood, 14; Billy Lovett, 9; Jack Walson, 8; others 5; undetermined, 2.... Banks & Shane marks their 10th anniversary in show biz around Atlanta with an Aug. 23 Chastain Park concert with the 55-piece Atlanta Chamber Orchestra.



REHABILITATIVE TECHNOLOGY: Modern architectural adaptations give the handicapped easier access.



KELLY WILKINSON/Staff

IN THE LAB HOUSE: Dick Martin with special appliances.

Georgia Tech re-engineers the world

By Frazier Moore

ontrary to popular belief, the disabled aren't a meager minority whose special needs can be conveniently forgotten.

'We're dealing with a mainstream condition," says Dick Martin, director of the Center for Rehabilitative

Technology at Georgia Tech. To back up his point, Martin cites figures attesting that on average, 25 percent of the U.S population is permanently disabled. Nonetheless, our environment is designed for a level of ability that many can't meet. "The pressure is great on the disabled," says Martin, "to fit an

able-bodied world.' The center, conceived by Martin two years ago, is a combination think tank and clearinghouse to help correct such oversights. Through service, research and instruction it brings together the resources of the state university system in support of human services. The objective: to meet the needs of persons with handicapping and disabling conditions. Martin says it's the most broad-based such effort he knows of.

"When we talk about dealing with disabled persons," says Martin, "we're talking about re-engineering the world. From prosthetics to furniture. From bodily functions to satisfying their souls.

But two questions arise, as voiced by Martin: "What is meant by 'disabled' and what is meant by 'adaptive equipment'?

A polio victim may need crutches to walk, he notes; the person with poor eyesight is certainly disabled without

But, in a sense, all human beings are disabled. For instance, they can't fly unassisted, as birds can. So adaptive equipment - an airplane, for instance - is essential to get someone off the ground.

"In short, all of us use equipment," Martin points out. "But, at the center, we consider those who can make" adjustments, who can find ready alternatives, to be the able-bodied.'

Others - individuals for whom adaptive equipment or procedures aren", easily available - are the concern of the center. "We view disability as a matter of degree," says Martin. "We groduce things to augment abilities."

Running the center is theoretically a half-time job for the 50-year-old Martin (the rest of his day is taken up by duties as a professor of industrial design in the School of Architecture, a position he has held for six years). He and a seven-member core administrative staff shepherd each project through - from conception through financing and execution.

In its first months, the center undertook the challenge of designing a playground at the Georgia Retardation Center that would meet the specialized needs of mentally retarded adults.

A modified desk was developed for a blind computer programmer at Oxford Industries, an Atlanta clothing manufacturer. (A device was already available by which the programmer could "read" from the video screen, but the screen was mounted vertically, an uncomfortable arrangement for this unorthodox user. The innovation provided for a screen that adjusts for convenient use by either the blind or the sighted.)

SEE Disabled

2B 1

Author says liberal 'excess' sparked conservative swing

By Michele Ross

Why are Americans becoming more con-

· Because high school students are being graduated even though they cannot read, write or balance a checkbook.

· Because citizens are tired of their tax money being spent on rehabilitating criminals; what about the victims of crime?

· Because women who choose to remain at home and raise children are ridiculed and made to feel they should be outside the home doing "real" work.

• Because people of all religious beliefs are getting tired of trendy, informal "rap session"

· Because OSHA, the much-reviled government Occupational Safety and Health Administration agency, once printed pamphlets warning farmers to "be careful when you are handling animals. Be careful that you don't fall into manure pits. These pits are very dangerous." (This pamphlet is no longer distributed.)

These are but some of the signs Burton

Yale Pines sees as evidence that America is returning to a more traditional approach to life. In his new book, "Back to Basics," (Morrow, \$13.50) he details what he sees as indications of this swing. On a recent promotional stop in Atlanta, he highlighted some of these trenus.

"I want to make it clear that it was the excesses of liberalism that caused otherwise apathetic people to become active," he said.

For example, the Equal Rights Amendment was gaining support in the early '70s; all women supported equal pay for equal work. But, Fines says, when extremists broadened the platform into an anti-male, anti-marriage, prolesbian one, moder ate women were alienated.

Pine cites the November 1977 official United States observance of International Women's Year conference in Houston as the turning - or breaking - point for many women. Radical feminist proposals were ratified, including pro-abortion and lesbian rights planks, according to Pines. This made them part of the official U.S. statement on IWY; but many women were outraged, saying "These women aren't speaking for me.

And children simply aren't being as welleducated anymore, Pine says. He cites a 1979



PINES: Wrote 'Back to Basics.'

federal study estimating that 13 percent of the nation's high school 17-year-olds are "functionally illiterate: They cannot read newspapers or even road maps.

SEE Selection

'Pirate Movie' fun concoction

By Scott Cain Staff Writer

A nutty comedy is always welcome, and "The Pirate Movie" passes any test-of

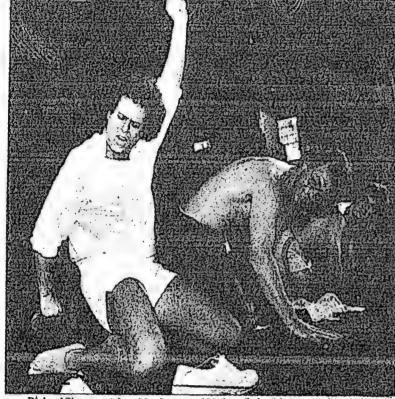
There probably are more jokes per foot of film than in any picture since "A-Hard Dav's Night." At a guess, 30 percent of the gags fall flat. However, this leaves 70 percent that work. Any comedian would gladly settle for this ratio.

At a screening I attended, the auditorium was full of teenage girls who were there to see Christopher Atkins. They nearly swooned from ecstasy every time Atkins appeared, but were otherwise bored with the movie. To them, a corny joke is just corny. To me, a corny joke is funny ifit is clear that the jokester knows it is:

Ken Annakin has been a movie director since 1945 and, of his 47 pictures, my favorite is "Those Magnificent Man in Their Flying Machines," a zany comeo; on which "The Pirate Movie" is patterned.

SEE Pirate

Richard Simmons: sultan of svelte





By Bill Thomas

College Park-Richard Simmons in person is just like Richard Simmons on television. Only more so.

The hyperactive guru of skinny never stops moving. If he's not doing tushy tucks or screaming at suburban fatties to hammer their thighs, he's jumping in and out of publicity photos and signing autographs. The same guy who was once such a jumbo he could hardly get out of bed by himself now has "sooo much energy" he can't sit still for two minutes without starting to

erupt.
"It's the little child inside of me," he explains, licking juice from the skin of a plum. "I'm always singing in elevators and things like that. It's my way of being silly.... Silliness, to me, is the cheese on the pizza."

Oops. Pizza. He puts his finger to his lips as if he's said a bad word.

Looking at Richard Simmons today in his missionary white gym suit, it's hard to imagine that this 34-year-old moth of a creature used to be a 268-pound blimp.

True. In fact, he was so addicted to food that he left his native New Orleans to sojourn in Italy, the better to mainline his favorite pasta.

"I lived in Florence for four years. Do you have any idea of the food they have over there? My God!"

He got so big on spaghetti that Federico Fellini put him in the eating scenes in his film "Satyricon." He had to be restrained from gobbling up the props.

Like something out of a fairy tale, he kept getting bigger and bigger. Name it, he'd eat it. Until one day when his whole life passed before his eyes like a smorgasbord.

"I found a note in my car that said: 'Dear

"I found a note in my car that said: 'Dear

Richard, you're very funny. But fat people die young. Please don't die.' " He almost blew lunch right on the spot. Within a year, he dropped 150 pounds.

"I became anorexic. Being fat, I realized, is a cry for help, a slow suicide."

From that moment on, he's been on a

"People who overeat and get fat are not I want to make the world a See SIMMONS, C7, Col. 3



Rickie Lee Jones: songs from a bohemian past



By Geoffrey Himes

Rickie Lee Jones appeared out of nowhere in 1979 with a stunning self-titled debut album. The mysterious bohemian blonde—who comes to the Merriweather Post Pavilion tomorrow night—sang in a breathy, enchanting voice that skipped around the beat and the melody. She sounded more like a 1952 Harlem jazz singer than a contemporary Cal-Harlem jazz singer than a contemporary Caiifornia singer-songwriter. Her songs were sturdily constructed short

stories with memorable characters and finely detailed settings. The territory was familiar on her second album, "Pirates," released last year on Warner Brothers.

She wrote about the same stolen cars, after-hours bars and all-night diners described in the books of Jack Kerouac and Damon Runyon, and in the songs of Tom Waits and Billy Strayborn. Her characters were short-order cooks, unwed mothers, young alcoholics, highway cruisers and sidewalk hustlers. Her female characters led es-See JONES, C7, Col. 1



Kristy McNichol (left) and Christopher Atkins in "The Pirate Movie."

A 'Pirate' romp for teenagers

By Jeffrey Landaw

It's no use telling people to forget "The Pi. It's no use telling people to lorget." Ane Pirate rates of Penzance" and take "The Pirate Movie," the rock travesty that opened Friday at area theaters, on its merits. The only people who can do that are the teenagers for whom it was made, who wouldn't know enough to mind seeing one of the classics of English comic opera turned into a make-out

"The Pirate Movie" plunders Gilbert and Sullivan, not only for most of the plot, but for half a dozen songs, along with some of Mabel and Frederic's recitative. This is spoken rather than sung, presumably because the two stars, Kristy McNichol and Christopher At. kins, make Linda Ronstadt and Rex Smith the rockers who starred in Joseph Papp's

See PIRATES, C4, Col. 5

AM/PM TUESDAY



An Olney opener

"Candida" by George Bernard Shaw (left) opens tonight at the Olney Theatre. The play runs every day but Monday through August 29, with two performances on Sundays—2:30 and 7:30 p.m. Curtain time Tuesdays—including tonight—through Saturdays is 8:30. Olney Theatre is located on Route 108 in Olney, Md. For details, call 1-924-4485.



Keys for kids

The Little People's and Kid's Stuff programs present free concerts by pianist Ann Saslov (left) performing "Adventures with 88 Keys" at the Inner Harbor's Harry D. Kaufman Pavilion at noon and again at 7 p.m. For details, call 837-4636.

Family picking The McLain Family Band

of Kentucky, a traditional bluegrass band which has performed at the Grand Ole Opry, will be in concert tonight at the Tawe Fine Arts Theatre at the University of Maryland College Park. For details, call 454-2201, at



Us Festival in California Labor Day weekend.

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Christopher Atkins and Kristy McNichol.

'Pirate Movie' is no treasure

REVIEW | MOVIE

THE PIRATE MOVIE - Directed by Ken Annakin, screenplay by Trevor Farrant, with Kristy McNichol and Christopher Atkins, at the Beacon Hill and suburbs. Rated PG.

By John Engstrom Special to The Globe

If you are between 10 and 20 and your idea of a good time is shelling out \$4 to watch a \$9million home movie of Kristy McNichol's and Christopher Atkins' swell vacation in Australia, then you might enjoy "The Pirate Movie." If I were part of the adolescent crowd at which this movie is aimed, I'd aim right back at it with a dead fish from the Blue Lagoon.

Directed by veteran Australian filmmaker Ken Annakin as a compendium of every Hollywood swashbuckler movie ever made, it's about a mousy, repressed teenager (McNichol) who

falls in love with a fake pirate in an amusement park (Atkins). After a rather improbable boat ride that lands her on some island, she dreams she's Mabel to his Frederic in Gilbert & Sullivan's "Pirates of Penzance." (The choice of material suggests that the producers hope to compete with the forthcoming film of the actual "Pirates" with Linda Ronstadt.) In addition to some Gilbertian plot and dialogue, a handful of Sullivan's songs remain with many of their lyrics dopily updated. But a Gilbert & Sullivan imitation that retains none of the spirit, skill or intelligence of G&S is just a small part of the huge, loosely knit tapestry.

Written by Trevor Farrant, "The Pirate Movie" is wildly derivative, but it doesn't digest or improve on its sources; it just rips them off. There are direct steals, some more arch than others, from "Time Bandits," "Star Wars," "Blue Lagoon," "Raiders of the Lost Ark." There's raucous slapstick a la Mack Sennett, elaborate dance routines a la Busby Berkeley.

Also, Terry Britten and Sue Shifrin have written some disco love ballads for McNichol and Atkins to croon on the soundtrack, accompanied by shots of the nubile pair kissing or riding white horses across a beach. Like the ubiquitous theme song to last year's hilarious teenage makeout movie "Endless Love," the 45-rpm records of songs from "The Pirate Movie" should sell even if the picture doesn't. And while there is no explicit sex (to preserve the PG rating) there are a lot of sneering, witless jokes about sex bandied between the perpetually randy Pirate King (Ted Hamilton) and the self-proclaimed "feminist" Mabel (McNichol). Captured by him, she cries "You'll be hung!" and he replies "Oh, I am, I am very well, thank you."

After wooing the lovely Brooke Shields in "The Blue Lagoon," Christopher Atkins woos the lovely Kristy McNichol in "The Pirate Movie." Neither of them wears a bodystocking here, but he appears frequently with no shirt and she wears a succession of frilly but revealing dresses. Both are personable and attractive, but neither can transcend the amateurish script and production. In McNichol's next-to-last scene, she squeals "I want a happy ending!" and jumps up and down. It's like every bravura performance you ever gave as a kid for your parents' super-8 home movie camera.

There's a vast difference between selling goods and having goods to sell. Unlike "Endless Love," the best bad movie of 1981, "The Pirate

Movie" intends to be funny but isn't.

Johnny Mathis: A high art

Time tells our pure hearts so early in youth, our future's a sad one if based on the truth

- Lyric from "Faithfully," an early Johnny Mathis hit

By Larry Kart Chicago Tribune

Teenage romance – that is, romance in its most tender, tremulous, threatened state - is so much the subject of Johnny Mathis' music that those who kissed, hugged and clutched to the strains of "Chances Are" and "Misty" some 25 years ago may find it hard to believe that the silken-voiced troubadour of their adolescent

dreams is still going strong.

In fact, it was only a few years ago (in 1978 to be exact) that Mathis had his second No. 1 hit, "Too Much, Too Little, Too Late" (a duet with Deniece Williams). And his current single, "Friends in Love" (another duet, this time

with Dionne Warwick),

is also doing well on the

quite a long time if I keep my voice in good shape, which is the hardest thing to do as you get older. The voice is such a precious, delicate instrument that it will deteriorate if you're not careful.

"I would love to wake up every day and have those lovely soft high notes be right on or always have the power to sing those long sustained tones. But using my voice as often as I do, no day is the same. It's like there's a computer in my brain that tells me what I'm going to be able to do during that night's performance, and I sort things out accordingly.

"Of course, how well I sing ultimately de-

pends on me. But it also depends on the producers, arrangers and composers who keep' me in the mainstream by adding modern-style instruments and giving me songs to sing that will interest today's listeners. I admit I am confused now about what to sing and how to sing it. At this point I depend for guid-



McNichol is the lone bright spot in 'Pirate'

"The Pirate Movie," rated PG, is playing at the De Soto Square and Sarasota Square theaters this weekend

KEN TUCKER

"The Pirate Movie" attempts to unite two great audiences: Gilbert and Sullivan fans and teenagers out for a hot date.

The film is a total mess but a cheerful one, and has a single redeeming virtue: Kristy McNichol. who deserves an Oscar nomination for making "The Pirate Movie" intermittently amusing.

The film was conceived during Joseph Papp's smash-hit stage production of Gilbert and Sullivan's "The Pirates of Penzance" last year, starring rock singer Linda Ronstadt.

The scam behind "The Pirate Movie" is obvious. Its creators decided to graft the clever, lightopera lyrics of "Penzance" to a goopy, young-love story reminiscent of "The Blue Lagoon," and

Movie review

get their film into the theaters before the movie version of the Broadway show was released.

To that end, the filmmakers spared all subtlety. They hired pouty-lipped, crinkly-haired Christopher Atkins, co-star of "The Blue Lagoon," to take off his shirt and make goo-goo eyes at Kristy McNichol.

The Gilbert and Sullivan score has been supplemented with some soft-rock ballads and a few showstopping original numbers for the pirate crew to warble (sample couplet: "We are the pirates -We can get irate").

And the plot is dementedly simple: Young pirate meets girl, young pirate loses girl, young pirate wins her back, all of this told in a misty dream sequence after Kristy conks her noggin on a sandbar at the start of the movie.

Director Ken Annakin has

overseen this elementary tale with impressive clumsiness. In a film filled with corny sight gags, Annakin fails to shoot most of them so that the audience can understand what it is supposed to be laughing at.

Then, too, Annakin permits Atkins to mug and roll his eyes like an addled monkey, thereby ruining every joke before it is ut-

The most embarrassing thing about "The Pirate Movie," though, is that Annakin and screenwriter Trevor Farrant have tried painfully hard to be hip.

They have stuffed their movie with tedious in-joke references to hit films such as "Raiders of the Lost Ark" and "Star Wars."

They sprinkle in some unfunny obscenities whenever the action is dragging, and force McNichol and Atkins to deliver a lot of smarmy dialogue that serves only to congratulate their young audience on being fashionably jaded.

After the third shot of a police-

man's nightstick wilting, I was vastly relieved to hear an annoyed prepubescent two rows behind me yell out, "What does that mean?"

Annakin and company cannot ruin Kristy McNichol, however. She cuts through the junk in this film with the slashing energy of a modern-day pirate. McNichol wrings laughs out of tired jokes on the strength of her fresh, sly de-

Even the dumb songs she has to sing to Atkins are well-done; her clear voice and smart phrasing suggest an Olivia Newton-John with brains. Here and in her previous film, the equally mediocre "Only When I Laugh," McNichol has combined two qualities that are usually inimical to each other: dark intelligence and a light, innocent openness that makes you want to follow her anywhere, just to see what her reaction will be. Kristy McNichol deserves a starring role much better than the one she has been tossed in "The Pirate Movie."

MOVIES

Money and power come first. Film is a by-product, and heaven only knows where people stand in the scheme of things.

In past years, there have been column items about a now-defunct Allied Artists allegedly cheating Sean Connery and Michael Caine of their earnings from "The Man Who Would Be King" by deducting phony charges from the film's gross receipts ... about First Artists depriving Dustin Hoffman of control of his films, "Agatha" and "Straight Time" ... about marginally talented performers (Tom Wopat, John Schneider, Suzanne Somers) demanding more money (and suing to get it) for their piddling services.

Matters of this sort are pursued with a vengeance in David McClintick's searing and meticulously investigated book, "Indecent Exposure - The True Story of Hollywood and Wall Street" (Morrow, \$17,50), which uses the infamous Cliff Robertson-David Begelman scandal as a springboard for pursuing loftier issues.

McClintick delivers a 544-page,

blow-by-blow account of what followed when Robertson discovered that Begelman embezzled \$10,000 from Columbia Pictures by authorizing a check for Robertson and

then endorsing it himself. "Indecent Exposure" is for people with a strong taste for tales of Machiavellian machinations among the power elite. Stories about the world of high finance traditionally make for good page-turners, and "Indecent Exposure" has the added attraction of being about Hollywood where, sooner or later, everyone is morally undressed by the movie industry as a matter of

What's new at the movies?

"Indecent Exposure." It is as enthralling as "E.T.," as frightening as "Poltergeist," as funny as "Victor-Victoria," as interesting as "The World According to Garp' and as exciting as "Star Trek II."

It's the movies - today.

Note in Passing: Several studios are seeking to snare the film rights to "Indecent Exposure" - to ensure that a movie version is not produced.

reaking

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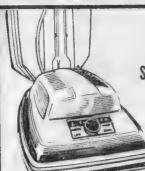
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of club elections. Sorry, club meetings open only to members or visiting members will not be accepted. Rape Crisis seeks volunteers

Area happenings

Rape Crisis, a service of Manatee County Community Mental Health Center, is seeking volunteers to be trained as paraprofessional crisis intervention counsel-

"Area happenings" welcomes information on events

and programs open to the public, reunions and results

Volunteers are carefully screened and then required to attend the 30-hour training program which focuses on sexual assault management and crisis intervention.

After receiving on-site supervision, the Rape Crisis counselor is on call, working with victims and others affected by the sexual assault. The counselor supplies emotional support, vital information regarding legal and medical procedures and the alternatives.

Volunteers are asked to contact the Crisis Line, 748-8585, for information. The next training session begins in September.

Selby Foundation scholarships

The Selby Foundation of Sarasota recently awarded \$25,000 to Manatee Junior College for scholarships during the 1982-83 academic year.

The money will be awarded through the MJC Selby Scholars Program. For the last three years, the program has provided financial assistance to Manatee and Sarasota county students who meet the academic requirements.

The foundation was established in 1954 by William and Marie Selby to further the quality of life in Florida by providing grants to educational institutions in Florida, and other non-profit organizations. Robert E. Perkins administers the Selby Foundation.

Clogging by the week

Spectators are invited to the weekly clogging classes at Palmetto Girls Club. Classes meet at 5 p.m. Sunday. The exhibition team, "Dixie Moonshiners" meets at 7:30 p.m. Fridays. For information on classes or exhibitions, call Marie Pierson, 722, 8708.

Secretarial classes at MJC

The following secretarial courses are now open for registration through the Manatee Junior College Department of Business Administration:

Elementary typewriting: Tuesdays, 7-9:50 p.m.

Elementary shorthand: Thursdays, 7-9:50 p.m.

Intermediate typewriting: Mondays, 7-9:50 p.m. Intermediate shorthand: Wednesdays, 7-9:50 p.m.

Advanced typewriting: Mondays, 7-9:50 p.m. Advanced shorthand: Wednesdays, 7-9:50 p.m.

All classes will be on the MJC Bradenton Campus. Most classes will begin Aug. 25. For more registration information, call the MJC Office of Admissions, 755-1511, ext. 234.

New dental hygienist leaders

Ann Gendel was elected new president of the Manatee-Sarasota Dental Hygienist's Society.

Other new officers include: Paula Carstens, vice president and president-elect; and Teri Hoover, secre-

The group will meet for a wine and cheese social at 7:30 p.m. Aug. 23 at the home of Paula Carstens, 6700 Shetland Way, Gator Creek Estates, Sarasota; phone 921-1522. New graduates and all area dental hygienists



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A Day for All Lefthanders

And how about those college classrooms filled with righthanded chair desks? It's bad enough having to write like a corkscrew without having to practically stand on one's head.

But apparently there's hope for lefty students — at least at Champlain College. The dean of the faculty there, Peter Bridge, happens to be a lefty.

"Since I am lefthanded," he said, "we have at the college several specially built tablet-arm chairs just for the southpaws."

Bridge is also self-appointed president of a rather informally organized group that he calls "The Lefthanded Diners Club of America." Bridge's son, Steve, is vice president.

Bridge said it all began when he was 12 and his family stopped for dinner at a restaurant in Lynnfield,

"Having been lefthanded all those years I thought nothing about how I was waited on. That day the waitress brought my meal and said, 'I noticed you are lefthanded; would you like to have your milk on your left side?'

"I nearly jumped out of my skin," Bridges said. "She noticed. I vowed then to do something about it. So, a few years ago I had these cards printed up and promised that if any waiter or waitress ever served me on my left because they observed that I was a southpaw I'd reward them with an extra \$5 tip. It has only happened twice, once in Fort Lauderdale, Fla., and once right here in Burlington at Henry's Diner.'

Barbara Chandler of the Burlington Savings Bank, also a lefty, has at least one pet peeve.

'Just think how convenient it would be if there were binder notebooks for the lefthander," she

said. "If the binding was on the right our penmanship would be much neater near the left margin."

She also revealed it was real easy as a child to place the left hand over the chest to recite the Pledge of Allegiance, "until I found out my heart wasn't on that side."

And Chandler admits to some embarrassment when she has instinctively put out her left hand to greet someone.

"But being a lefty can be an interesting conversation piece, particularly if you're ambidextrous," she added.

Michael Jager, a graphic designer for Duncan Jager Reid of Burlington, said one of his big problems is with scissors. "I can't cut with them. I have to use an Exacto blade, which is a razor in a holder," he said.

"The desks, too, And art equipment is made for righthanders. I have to turn it upside down. Those drafting tables. I can get a lefthanded one, but it costs more.

A .Church Street bartender who wishes to be identified only as Art, said, "I don't get many true lefthanders at the bar but a lot of them become lefthanded when the right hand gets tired."

And then there's Karen Hartigan McLaughlin, a metalsmith and designer at Elasia's on College Street.

What about us ambies? We use both," she said proudly "I use my left hand when working and my right on most everything else."

So, lefties, southpaws, portsiders, leftfooters or whatever else you've been called, stand tall today. Shake hands with your left. Be proud. It's only right that lefties unite. You have a right to be left.

And if you get too much flak from righthanders, ask them to try using their left hand for a day, and see how

Kid's Stuff Sale to Be Held Aug. 28 at Child Care Center

A Kid's Stuff sale, to benefit the Child Care Center Inc., will be held Aug. 28 from 9:30 a.m.-5 p.m. at the Child Care Center, in the gym of the old Taft School on the corner of Pearl and South Williams streets.

Donations and consignment articles are needed. They will be accepted from 5-7 p.m. Aug. 25-27.

For more information, call the center at 656-2260.

The Child Care Center is a nonprofit child care center that serves the employees of the University of Vermont and the University Helath Cen-

St. Michael's Hosts Workshop

A solar water heater workshop will be held Thursday at 6:30 p.m. at St. Michael's College in Room 107 of Cheray Science Hall. The workshop is designed to teach non-professionals to build their own domestic hot water heaters powered by the sun's energy.

For more information, contact the St. Michael's College Office of Special Events at 655-2000, ext. 2614; or Brad Cook at 496-2518. Pre-registration is required and cost of attending the lecture is \$15.

Well, the Kids Loved 'Em

But 'Pirate Movie,' 'Tough All Over' Don't Have Much Else Going for Them

To gain perspective on the latest in the current run of idiotic movies geared to the massive, moneyed teen market, it was helpful for me to recollect some gems of that genre produced two decades

Compared to 1964's "Bikini Beach," 1965's "Beach Blanket Bingo," and 1966's memorable "How to Stuff a Wild Bikini," 1982's "The Pirate Movie" is so self-consciously campy that it becomes very unfunny. And modern heart-throb Christopher Atkins makes even Frankie Avalon seem, in retrospect, like Academy Award material.

However, the audience at Cinema 1-2-3 — mostly in the 14 to 18 range roared at every feeble joke, convulsed with each bit of trite slapstick, and generally delighted in scene after ridiculous scene. I kept pinching myself to see if perchance I was dreaming.

A spoof of the Gilbert and Sullivan comic operetta, "The Pirates of Penzance" - the Linda Ronstadt New York stage version of which is now being filmed - this movie, directed by Ken Annakin, is weak and nonsensical. Kristy McNichol appears as Mabel Stanley, who becomes romantically entangled with Frederic (Atkins) an orphan raised by the Pirate King (Ted Hamilton), who commands a bizarre crew of buccaneers.

The problems of this film are too numerous - and dull - to itemize in full, but, for a start, the music is a strange mix. There are several original rock tunes performed by others and lipsynched by McNichol and Atkins. Then, Gilbert and Sullivan standards are presented with new lyrics. So we hear the Major General (Bill Kerr) zipping through his customary song with words "I'm older than the Beatles but younger than the Rolling Stones."

Also, the soundtrack tends to fade into oblivion at times, perhaps in order to keep pace with the plot. Most of the humor, apparently intended as ribaldry, is stupider than it is naughty. The juvenile level is maintained as well in the love scenes, with Mabel and Frederic rushing to each other in slow motion, seeing each other's faces in the sky and riding horses in slow motion. There is, of course, one very tongue-laden kiss, no doubt calculated to thrill teenage imaginations.

McNichol's spunky tomboy stance is the only half-way appealing aspect of "Pirate Movie," but she is no Annette Funicello, whose lamebrain, ex-Mouseketeer presence always made my generation of teenybops roll in the aisles.

Cheech-and-Chonging It

Another crowd of youthful types was present for a recent Merrill's Showcase screening of "Things Are Tough All Over," billed as a departure from the norm for the decidedly abnormal comedy

The Reel Thing By Susan Green

duo, Cheech and Chong.

Advance publicity had suggested that this time the ganja-crazed guys were playing characters other than themselves in a "relatively drug-free" story. And indeed, Richard "Cheech" Marin and Tommy Chong -- whose specialty has been making the most counter of the counter culture count - portray two wealthy Arabs, in addition to appearing as their usual ne'er-do-well hippie personas.

Although the presentation of Arabs may smack of racism and the California comics have hardly renounced the consciousness-expanding substances of yesteryear, the film can rightfully boast something of a plot.

Perenially unemployed and broke, Cheech and Chong undertake the delivery of a customized limousine to Las Vegas for some Arab entrepreneurs, Mr. Slyman (Marin) and Habib (Chong). In order to buy gas and food along the way, they sell off doors, seats, radios, and other extraneous car parts.

Because a seat left with Oldtimer (John Steadman) - a desert rat selling gasoline - contains a hidden fortune, the Arabs begin to pursue Cheech and Chong, or "those guys" as everyone calls them, for vengeance. Two more-thanfriendly French hookers are played by Rikki Marin and Shelby Fiddis, Cheech and Chong wives respectively

Directed by Thomas K. Avildsen, from a Cheech and Chong screenplay, "Things Are Tough All Over" offers some genuine hilarity that is tempered by some dregs of dialogue. One example, in particular, stands out because the racism is only superseded by the sexism: Habib: "She is even uglier than my first wife. She is even uglier than my camel." Slyman: "Your first wife was your camel, idiot!"

A few too many bathroom jokes later, I looked up to realize that, once again, I was a bump on a log. The high schoolers all around me were in heaven. I was yearning for the good, clean albeit inane fun of "Gidget Goes Hawaiian."

Gregory's Girl

A new film at the Nickelodeon, on the other hand, is full of teenagers doing goofy things but is so endearing and funny, all ages can enjoy it.

"Gregory's Girl" is a Scottish picture

by Bill Forsyth that is taking America by storm, an artistic and commercial success. It's got no stars, no real action, no special effects, but plenty of heart.

Gregory (Gordon John Sinclair) is a tall, gawky 16-year-old, able to laugh off his consistent failures on the high school football (British football, that is) team. "I bruise like a peach," he tells the coach.

When an ambitious athlete named Dorothy (Dee Hepburn) tries out for the sport, Gregory is not only immediatel; smitten, he is genuinely excited about her prowess. He talks appreciatively about "modern girls."

In fact, Dorothy excels at football and captures the fancy of all the boys in

Gregory, the son of a driving instructor (David Anderson), begins to scheme how to ask Dorothy for a date. He gets advice from his very wise 10-year-old sister Madeline (Allison Forster).

His pals are of little help, each lost in their own strange world. One fellow, Andy (Robert Buchanan), is a meaningless statistics afficionado, informing Gregory that 12 tons of corn flakes pass under a certain bridge each day by trucks or that sneezes come out of the human nose at 180 miles per hour. Another boy. Steve (William Greenlees), is a fanatic pastry cook, selling his delicacies from the aforementioned bathroom.

With such a loony lot of boys about, it is left to the girls of the school to properly arrange Gregory's social life. One young woman in particular, Susan (Clare Grogan), takes a special interest in the cause. The lads are all pretty klutzy and the more together lassies set things straight in this very pleasant little film.

Farewell, Henry

I think I grew up being angry at Hollywood for not giving Henry Fonda an Oscar for his 1940 portrayal of Tom Joad in "Grapes of Wrath," one of my favorite films of all time.

When he finally won last year, for "On Golden Pond," it seemed incredible that a career that spanned five decades, with highlights like "Mr. Roberts" and "Twelve Angry Men," had not received more conventional acclaim.

Like Gary Cooper, Jimmy Stewart, Cary Grant, Clark Gable and Spencer Tracy, Fonda was a formidable personality as well as an actor. He was someone we all felt we knew, familiar, friendly, wise and witty. His public image was so comfortable.

The discomfort of a world without Henry Fonda will luckily be balanced by the wealth of movies he has left as a

· Susan Green is a features writer for the **Burlington Free Press.**

HAPPENINGS

Special Events

TODAY

EXERCISE FOR THE HEART, 8 a.m.-3 .m., Gloria Stevens Salon, Sheiburne Bay Plaza. By donation, to benefit the Vermont American Heart Association. Information: 985-8066 or 985-8048.

-8066 or 985-8048.
PARENTS WITHOUT PARTNERS, 9 p.m. Alumni and members are invited to TGIF celebration at the Holiday Inn. Con-

tact the answering service.

OPEN HOUSE, 7-10 p.m., Fire Station,
Hyde Park. In connection with its 75th
anniversary. Free. 17th ANNUAL ANTIQUES SHOW

AND SALE, Friday and Saturday, 10 a.m.-5 p.m., St. Mark's Parish, 1271 North Ave. \$2.25. To benefit St. Mark's Parish. FIFTH ANNUAL CHAMPLAIN IS-LANDS QUILT SHOW AND CONTEST, Friday and Saturday, 9 a.m.-5 p.m., Folsom

School, South Street, South Hero. \$1 dona SHELBURNE FARMS TOURS, Friday, Saturday and Monday, 10 a.m.-noon, Shelburne Farms, Shelburne. Reservations re-

SMORGASBORD DINNER/DANCE, 7 p.m., Old Farm House Restaurant, Fer-risburg. \$10 per person. To benefit the North Ferrisburg Volunteer Fire Depart-Information and reservations:

DAY OF DISCOVERY AND WONDER, 2 p.m., Waterbury Public Library. Open to

SATURDAY, Aug. 14 BELVIDERE OLD HOME DAY, 9 a.m. bog run, 11 a.m. parade, 3 p.m. talent show

HISTORIC JERICHO DAY, beginning at 10 a.m., various places in Jericho. 5 p.m., quarter-a-dip supper in Joy-Hall building. SALAD SUPPER, 5:30-7 p.m., United Church of Hinesburg. \$3.50 adults, \$2 chil-dren 5-12.

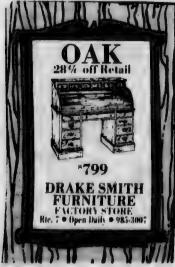
dren 5-12.
HYDE PARK FAMILY FESTIVAL, beginning at 9:15 a.m., parking lot, Hyde Park Fire Department, 50 cents. CORN ROAST, meet at the UVM Dairy

CORN ROAST, meet at the UVM Dairy Science Building at 1 p.m. Corn, beverage and dessert served at 5 p.m., preceded by activities as weather permits. Sponsored by the Green Mountain Club. Reservations: 453-3966 or 893-7962.

FIFTH ANNUAL GREEN MOUNTAIN LOBSTER FESTIVAL, 8 p.m., Bethany Church, Randolph. \$8. To benefit the

PINHOLE PHOTOGRAPHY, 10:30 a.m.-1 p.m., Discovery Museum, Essex Junction. Bob Silverstein leads the work-shop. \$6 non-members, \$4 members. Pre-registration required: 878-8687. RUMMAGE AND BAKE SALE, 9 a.m.-5

p.m., Trinity Episcopal Church,
• Street, Milton.



RUMMAGE SALE, 10 a.m.-4 p.m., Methodist Church, Bakersfield. Sponsored by the Bakersfield United Methodist Wom-

SUMMER FESTIVAL, 10 a.m.-dusk, MUSIC Kingsland Bay School, Ferrisburg.
CENTER PASTEL/WATERCOLOR
DESIGN WORKSHOP, all day, Church
Street Center. led by Anne A.N. Bemis.
Information: 656-4221.
SECOND ANNIAL STEA MARKET

Information: 565-4221.
SECOND ANNUAL FLEA MARKET
AND CRAFT SALE, 9 a.m.-5 p.m., Green
Mountain Stock Farm Field, Randolph.
Sponsored by the Rotary Club.
SUMMER FESTIVAL IN THE PARK,

Saturday and Sunday, 10 a.m.-dusk both days, Chaffee Art Gallery, 16 S. Main St., Rutland. Free. Co-sponsored by the Gallery and the Rutland Recreation and Parks De FIFTEEN MILE OVERNIGHT HIKE, on

the Northville-Lake Placid Trail in the Adirondacks. Sponsored by the Green Mountain Club. Information: 878-8298. BURLINGTON FARMERS MARKET, 9

a.m.-2 p.m., College Street side of City Hall 10th ANNUAL PUTNEY FUN FEST, activities begin at 8 a.m. and continue all day, Putney. To benefit the Putney Com-

nity Center.

MAPLE LEAF FARMS, dinner and meeting, 6 p.m., at the Farm, Underhill Center. Reservations: 899-2911.

SUNDAY, Aug. 15 MEET FERN THE RACCOON, all day,

Discovery Museum, Essex Jucntion. Free. Information: 878-8687. WORK PARTY ON THE BOLTON RE-ROUTE, leaves the UVM Dairy Science Building at 8:30 a.m. Bring a lunch. Spon-sored by the Green Mountain Club. Inn: 434-2533.

FIREMEN'S CHICKEN BARBECUE, noon, St. Anne's Shrine grounds, Isle La Motte. Sponsored by the Isle La Motte Volunteer Fire Company.

Volunteer Fire Company.

MONEY AND YOU/MANAGEMENT
BY AGREEMENT, a workshop, 7:30 p.m.,
Montreal Room, Econo Lodge, Williston,
Road, South Burlington. Information:

IDLE-NOT RIDERS 4-H OPEN HORSE IDLE-NOT RIDERS 4-H OPEN HORSE SHOW, 8:30 a.m., Quinn's Ring, Hinesburg. \$1.50 per class. Food Available. Information: Sandy White at 482-2629.

ODD FELLOWS HOME FIELD DAY, beginning at 10:30 a.m., chicken barbecue at noon, Ludlow.

SUMMER FESTIVAL IN THE PARK, in

Rutland, 10 a.m.-dusk. Sponsored by the Chaffee Art Gallery and the Rutland Recre-

ation and Parks Department, Free. Rain dates, Aug. 22 and 23.

10% OFF **NON-SALE ITEMS** Sundays Only thru Aug. 29

OVEREATERS ANONYMOUS, 7:30 p.m., Room 393 Baird, Mary Fletcher Hospital. Information: 862-9359.

CRAFTSBURY CHAMBER PLAYERS, today, 8 p.m., St. Paul's Cathedral.
PIANO RECITAL, today, 8 p.m., Community Club, Adamant. Students of the Adamant Music School give their last week-ly performance of the season. Donations. CAMPUS AT NOON, today, 12:15-1

p.m., on the plaza in front of the Royall Tyler Theatre, UVM; rain location, Billings North Lounge. Features Rick Norcross and

the Nashville Ramblers. Free.
AN EVENING OF SONGS BY A TRIO OF AMERICAN COMPOSERS, today, 8 p.m., Shelburne Farms library. Shelburne.

ROSEWOOD AT SHELBURNE, Satur-1:30 p.m., children's concert, "Peter the Wolf," and evening concert, 6:30 p.m., Shelburne Farms. Children's concert \$3. Evening concert, \$7, \$4 children and senior citizens. Information: 863-3210.

SOPRANO RECITAL, today and Satur-SOPRANO RECITAL, today and Saturday, 8:45 p.m., the Theatre in the Lower Barn, Brandon Inn, Brandon. Features Joyce All Guyer-Miller. \$4.

SUMMER TALENT EX-

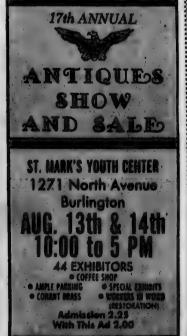
SUMMER TALENT EXTRAVAGANZA, today and Saturday, 8
p.m., Town Hall and Opera House, Plainfield. Presented by the Plainfield Little
Theatre. \$3.50 general, \$2 senior citizens
and children under 12. Reservations and
information: 454-8421.
KAREN AND COURTLAND GETTLE,
Saturday 5 nm Millhouse Rundy Par.

KAREN AND COURTLAND GETTLE, Saturday, 5 p.m., Millhouse-Bundy Per-forming Arts Center, Waitsfield. \$4.50 ad-vance, \$5 at the door. BLACK FALLS BLUEGRASS FESTI-

VAL, Saturday, 11 a.m.-5 p.m., Montgomery.
THE QUARTET PROGRAM, Sunday, 5
p.m., Park-McCullough House, North Bennington. Students from the Quartet Program will perform. \$5 general, \$2.50 stu-

CONCERT ON THE GREEN, Sunday, 7 p.m., Pope Memorial Library, Danville, Fea-tures Jared Stopher, Free.

BURLINGTON CONCERT BAND, Sunday, 7:30 p.m., in the shell, Battery Park.
Bring chairs or blankets. Free.
PIANO CONCERT, Sunday, 3 p.m., Waterside Hall, Adamant. Features the students from Adamant Music School in their



final concert of the season. Free. Informa-

FLETCHER, FAIRFAX AND WEST-FORD TOWN BANDS, Sunday, 2 p.m., Clark Memorial lawn, Milton. Also featured will be Ancient Arrowhead Drum and Fife Corps from Milton. Concert honors Milton's

Senior Citizens. WILLISTON TOWN BAND, Monday, 7:30 p.m., on the green, Williston. Bring a chair or blanket. Free.

"QUILTS IN WOMEN'S LIVES," Saturday, 10 a.m., Community Library, South Hero. Lilian Carlisle will lead the discussion following the movie.

Theater

"THE SUPPORTING CAST," today and Saturday, and Aug. 17-21, 8 p.m., McCarthy Arts Center, St. Michael's College, Col-chester. Part of the St. Michael's Playhouse.

Information: 655-0122.
"SWEENEY TODD," through Saturday,

"SWEENEY TODD," through Saturday, 8 p.m., [Killington Playhouse, Killington. Presented by the Green Mountain Guild. \$7 adults, \$5.50 under 18 and over 65.

"HAY FEVER," Saturday, 2 p.m., Royall Tyler Theatre, UVM. \$4.

"SHE STOOPS TO CONQUER, through Aug. 22; 8 p.m., Lester Martin Theater, Bennington College. Performed by the Oldcastle Theatre Company.

"MUCH ADO ABOUT NOTHING," Saturday, 8 p.m., Royall Tyler Theatre, UVM. \$7.50-8, \$5 under 16 and over 70.

"MAN OF LA MANCHA," through Monday, 8:30 p.m., 2:30 p.m. Saturday, Weston Playhouse, Weston.

"AN EVENING OF LITTLE SHORT THINGS," through Saturday, 8 p.m., Com-

"AN EVENING OF LITTLE SHORT
THINGS," through Saturday, 8 p.m., Commons Theater, Bennington College. \$4
donation; Bennington College community,
\$2.50 donation. Followed by a coffeebouse
concert at 10 p.m. Friday. Presented by the

out of Context Repertory Company.

"YOU NEVER KNOW," through Aug.
21, 8:30 p.m. daily, 5 and 9 p.m. Saturdays,
Dorset Theater, Vermont 30. Part of the
Dorset Theater Festival. \$5-11. Information: 867-5777.

Ethan Allen's **Great Summer** Sale Ends Carriage House's Summer Sale is almost over. Sofas, chairs,

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Chicagoans turn out in droves to see Ol' Blue Eyes

By HERB GOULD Chicago Sun-Times News Service

CHICAGO - Frank Sinatra rewarded the faithful who flocked to Chicago Fest by belting out an hour's worth of his old favorites.

'I'm delighted to be part of your festival this summer," Ol' Blue Eyes said. "And I think it's a heck of an idea.

The teen-agers who tend to dominate ChicagoFest's Main Stage gave way to adults who wanted to rekindle old memories or get a peek at the legend.

"I saw him when I was in bobby sox at the

Chicago Theater in the '40s," said Marilyn Rogoff of suburban Skokie. "Oh, that brings

a tear to my eye. It makes me feel so old." The 25,000 seats at the Main Stage filled quickly with Frankophiles after the gates opened at 4 p.m. Tuesday, with the matrons proving they could shove for a good seat with the best of the rock 'n' roll crowd.

And it was worth braving the mob to see Sinatra, a North Side senior citizen said. "For one thing, he's Italian," said Marie

Caffarello. "Second, he's a great singer. He's also a great supporter of charities. And," she added with a wink, "he's a sexy guy."

The adoration extended to Chicago's elite, as Mayor Jane Byrne led an entourage of local celebrities to Navy Pier after dinner at the Tremont Hotel's swanky Cricket's restaurant. The group included Standard Oil of Indiana board chairman John Swearingen and his socialite wife, Bonnie; Police Superintendent Richard Brzeczek, and Chicago Sun-Times columnist Mike Royko.

Outside the gates at ChicagoFest, on the protesters' picket line, Rev. Jesse L. Jackson again said the boycott by blacks had been effective because it had kept 150,000 to 200,000 blacks from attending.

But it was all Sinatra Tuesday night. Andrea Hoyt, 23, of Lombard, counted herself among the fans infatuated with Ol' Blue

"It's not the Rolling Stones, but I'm sure he will be as sexy as Mick Jagger," Hoyt

Sinatra belted out a few old standards, such as "I've Got You Under My Skin" and "I Get A Kick Out Of You," but his two most popular songs with the crowd were "New York, New York" and "My Kind Of Town,"

which even had Byrne standing on her bleacher seat, swaying to the music. When Sinatra finished, he said, "Oh, what a nice

Bernie Rugendorf, 62, of Skokie, said he used to sit through movies three times so he could see Sinatra's stage show three times at the Chicago Theater decades ago.

Why? "Wait'll the girls start fainting," Rugendorf said. "Then you'll know. The man's got charisma."

Police reported no arrests, probably a reflection of the rather mature crowd.

Arts Briefs

Art, crafts fair at McFarland

The McFarland Historical Society, 5814 Main St., is holding an art and craft fair from 11 a.m. to 5 p.m. Sunday, Aug. 29. A wide variety of items, including wood carving, china painting, jewelry, ceramics, crocheting, needlepoint, embroidery, drawings, and paintings will be exhibited and sold. Anyone interested in exhibiting may received further information by calling 838-4185 or writing to the society at Box 62, McFarland 53558.

'Printworld' opens Sunday

"Printworld: The History And Development of Printing and Printmaking," an exhibition organized by high school students in a summer workshop at the Madison Art Center, will open on Sunday, Aug. 15, with a public reception at 3 p.m. in the Brittingham Gallery.

The exhibition offers a chronological overview of the development of printing and printmaking, beginning with the earliest example, a papyrus from 468 A.D., through rare books from the 15th century, to techniques of the present and the future, such as computer typesetting and laser photography.

Many illustrative items have been borrowed from the University of Wisconsin, Silver Buckle Press, individual artists, and original works have been created by the students using current tech-

The "Printworld" project was supported by a grant from the National Endowment for the Humanities, with additional assistance from the Wisconsin State Journal. The exhibition will be on view through Sept. 19.

Museum classes announced

The Elvehjem Museum of Art and the University of Wisconsin-Extension have scheduled the following classes at the museum during September:

'American Period of Furniture: Identification and Authentication," which reviews how to identify and tell the age of American furniture, from 7:30-9:30 p.m. Tuesday, Sept. 14; "Prairie School of Architecture in Minnesota, Iowa and Wisconsin," a gallery lecture on the influence of this Midwestern contribution to design, making use of a special exhibition of photos and drawings, 7:30-9:30 p.m. Thursday, Sept. 9; "Looking at Prints: Is It Original?" teaching participants how to see the difference between original

prints and reproductions, using the Elvehjem's collection of prints and drawings, from 6:30-9:30 p.m. Tuesday, Sept. 21.

Fees range from \$1-\$9. For details, call 263-4421; to register call 262-2451.

Novel course offered

A good novel works on more than one level. It is a good story that also may be a maze of symbols and metaphors, say the instructors of a course being offered this fall by University of Wisconsin-Extension.

"Anatomy of a Novel" will investigate the various device and techniques which successful novelists use to create different levels of meaning.

Classes will be held from 9:30-11 a.m. Tuesdays, Sept. 7-Oct. 5, at the Methodist Retirement Center, 110 S. Henry St. The cost is \$20. It is designed for writers or potential writers, as well as for interested

The course will look at the works of five contemporary American writers. Participants will be asked to read the novels and short stories before they are

Novels to be discussed are "The Floating Opera," "Seize the Day," "The Stories of John Cheever," "The Centaur" and "Delta Wedding."

For information call 262-1417; to register call 262-

Paper crafts workshop set

Folklore Village Farm, near Ridgeway, will have public workshops in ethnic traditional paper crafts this weekend. Crafts taught include Origami (Japanese paper folding); Wycinanki (Polish-style cutouts); and Quilling, a finely detailed art of rolling thin strips of paper into elegant and fun designs, instructed by Fran Sprain. Other crafts include Mexican party decorations, old-fashioned greeting card boxes and Christmas decorations.

A \$6 fee includes materials and a snack. The workshops run from noon to 5 p.m. Saturday, Aug. 14 and will be followed by a Folklore Village potluck supper and community dance at 7 p.m.

On Sunday, Aug. 15, families can learn the paper crafts, along with games and dances at Folklore Village's monthly Family Day. Families are encouraged to bring a dish to pass at the 1 p.m. potluck, which will be followed by crafts instruction, easy folk dances and international-type games. For details, call 924-3725.

'Pirate' plunders cliches, but leaves out plot, sense

playing at the Cinema and West Towne Mall Cinema.

By LLOYD SACHS

Chicago Sun-Times News Service

Fans of teen-age heartthrob Christopher Atkins will be glad to hear that he's back in his "Blue Lagoon" loin cloth in "The Pirate Movie." And fans of Kristy McNichol, who have been praying to their movie magazines that her appeal won't fade as

Movie Review

womanhood claims her, will be pleased by her plucky performance as Atkins' crushee, which suggests good days ahead.

Fans of Gilbert & Sullivan, on the other hand, upon whose operetta, "The Pirates of Penzance," this movie is based (the prestige adaptation, based on the current Broadway production, will soon follow) will be less pleased.

Breathy, newly written pop songs have merged with good old G&S; swaggering lustiness has been replaced by smutty modernness; tongue-in-cheek has moved to lower quarters.

The producers of "The Pirate Movie," of course, could care less about being even distantly faithful to Gilbert and Sullivan - names that don't exactly occupy hallowed positions in the collective consciousness of the teen crowd they're going after. More likely "Atkins is back and McNichol's got him" is what they

had in mind. Exactly what Ken Annakin, the journeyman British director, had in mind, I'm not sure even he knew. Built around the bare outlines of a story that has McNichol's ostensibly mousy modern teen-ager dreaming of romance with Atkins' eternally shirtless stud (he's a tour guide on an antiquated pirate ship in "real" life, and a young swashbuckler in dreamland), the film is a convention of styles with membership cards to en-

tirely different movies. Like a pirate, Annakin plunders anything he can get his mind on: Richard Lester's Beatles movies, "Grease," Monty Python, his own "Those Magnificent Men in their Flying Machines," toothpaste commercials, and Australia, which had the misguided decency to let him shoot the entire works there.

All of which would be less objectionable if the movie had a few decent laughs and if the production



Movie."

numbers - which have the effect of bility, it can't excuse the coy awfulthan anything else — more ineffectual buccaneers you've not seen dedicates itself to living up to that

Loud silences punctuate the proceedings, the result of some truly bad timing that is not helped by carting out a terrible Inspector Clouseau impersonator, or a botched parody of the biggest crowd pleasing moment in "Raiders of the Lost Ark," or an even worse "Star Wars" gag.

What are they doing in a pirate movie? It's only a dream, remember? Anything goes. But even if you buy that as the movie's guiding sensi-

being shot and dubbed from a mile ness of the dialog ("A terrible discloaway - had a little life in them. But sure has just been made," announces the PG-rated "Pirate Movie," which Atkins. "Then zip it up," cracks seems to be about impotence more McNichol). Or the dull narcissism of executive producer Ted Hamilton as the Pirate King.

Brooke Shields may not deserve better company, but Kristy McNichol does.

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Performers to give rendering of state's 'Old World' story

With more than a dozen songs, dramatic readings from letters and diaries, and written dialog, four young, fresh-faced performers will bring to life the recollections of the pioneers who immigrated to Wisconsin more than 100 years ago.

Combined companies of the Heritage Ensemble of the University of Wisconsin-Extension will present their production, entitled "Old World Wisconsin," at the outdoor ethnic museum of the same name near Eagle in Waukesha County, at 2 and 3:30 p.m. Sunday, Aug. 15.

Performances will be given at the Koepsell house in the Germanic settlement, and the cost is included in the regular Old World Wisconsin admission tab.

The two companies have been presenting "Old World Wisconsin," a song of the settlement of America, and "Hear That Whistle Blow!," a musical saga of America's railroads, to audiences nightly, except Sunday, in Governor Dodge and Peninsula State Parks (as part of UW-Extension's Arts Development Program). They will continue to play at those



Gerald Pelrine, left, of Milwaukee, and Tim McNurlen of Oregon do a skit from the Heritage Ensemble's musical drama "Old World Wisconsin."

duction presents musical and dramatic themes of the immigrant story and is directly related to the history of Wisconsin's immigrant pioneers portrayed at the museum. Five main ethnic immigrant groups are represented in the play and at the museum: Danish, Finnish, Swedish,

drawn from the State Historical Society of Wisconsin's manuscript and sound archives.

Old World Wisconsin, south of Eagle on Highway 67, is owned and operated by the State Historical Society. For details, call 263-3369.





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'E.T.,' 'Best' still dominate

HOLLYWOOD (AP) - "E.T. The Extra-Terrestrial' and "The Best Little Whorehouse in Texas" continued to dominate the summer movie scene last weekend despite significant box office declines from

Stephen Spielberg's movie about a stranded alien befriended by three children, took in \$9.4 million at 1,514 theaters in the United States and Canada during the three days ending Sunday. That was \$1 million less than the previous weekend, but the film continued to set box office records for its gross to date, now at \$187.7 million in 59 days of

"Whorehouse," another Universal film, collected \$6.3 million at 1,427 theaters over the weekend, down from \$9 million a weekend earlier. The musical starring Dolly Parton and Burt Reynolds has grossed \$40.1 million in 17 days.

Cheech and Chong's new film, "Things Are Tough All Over," proved the strongest third-place entry in weeks, grabbing \$5.9 million at 1,516 screens in its U.S. debut.

Paramount's 'An Officer and a Gentleman," a romantic drama starring Richard Gere and Debra Winger, played in 346 theaters and gained \$3.3 million for a 12-day gross of \$9.8 million

The week's other new film, 20th Century-Fox's "The Pirate Movie" starring Kristy McNichol and Christopher Atkins, drew \$2.5 million at 757 the-

Other films grossing more than \$2 million: MGM-UA's "Rocky III," \$2.4 million at 1,024 theaters; Ladd Co.-Warner Bros.' "Night Shift," \$2.3 million at 667 theaters; and ABC-20th Century Fox's



South Plainfield a 753-2248	SYLESTER STALLONE . TALIA SHIRE PO
	OOM" AT THE MIDDLESEX MALL CINEMA
CORT Somerville a 725-0588	THE SECRET OF NIMH
PLAINFIELD	THE BEST LITTLE BUTCHEN TEXAS
* CINEMA Edison o 548-3100	E.T. THE EXTRA- IN HIS ADVENTURE ON EARTH PO
TURNPIKE * CINEMA E. Brunswick @ 257-5050	NIGHT SHIFT
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BRUNSWICK North Brunswick a 247-5483	E.T. THE EXTRA- TERRESTRIAL THE INCREDIBLE SHRINKING WOMAN PO	
PLAINFIELD Edison e 548-3100	THE SWORD and the B SORCERER & PHANTASM	
SOMERVILLE Somerville a 722-0222	THINGS ARE TOUGH ALL OVER & STRIPES ®	
TURNPIKE E. Brunswick e 257-5058	THE BEST LITTLE OF TEXAS WHOREHOUSE A A LITTLE SEX A	







'Elephant Man' to depict another life

Associated Press writer

NEW YORK - Philip Anglim brought John Merrick's story to Broadway and later television in "The Elephant Man," and he's about to recreate the life of another character as fascinating - and unusual - in a television miniseries based on the life of Maurice Barrymore.

"If I'd written his story myself, people would say, 'There's no way it could have been like that," Anglim said of Barrymore's life history, and that suggests a first-blush reaction to "The

The similarity between the two real-life figures - Merrick, who overcame gross deformity to live a relatively normal existence, and Barrymore, father of actors John, Ethel and Lionel - may end there. Anglim considers Merrick a hero of sorts, and Barrymore was an eccentric who died of syphilis.

"I came to the idea of doing a miniseries," Anglim said, "because this is not only the story of an extraordinary human being, but of the time in which he lived - America seen coming into the 20th century from a perspective no historian

Maurice Barrymore was born Herbert Blythe in India and sent to school at Oxford. He was expelled for boxing professionally, and ultimately disowned by his family. A friend suggested an acting career in America, and Blythe took his stage name - Maurice Barrymore - from a theatrical poster he saw on the London docks. Barrymore arrived in this country in the

1880s, and quickly became a very successful young romantic lead. He married Georgie Drew, whose mother ran the Walnut Street Theater in Philadelphia. They had three children, but Barrymore soon lost interest in his family "He was not a good father," Anglim said. "He would lose money in wild schemes, then have to

go on the road for months to earn the money back. He had affairs with his leading ladies, and once was in a gunfight in Texas with an outlaw named 'Big Jim' Curry.' His wife died, and within a short time, Bar-

'There is a poignant story of Maurice going to see John on the stage," Anglim recalled. "His mind was gone. and he sat in the audience, yell-

rymore began to lose his mind. He died in 1905,

Anglim will play Maurice Barrymore in the production to be financed by MMA, the entertainment subsidiary of Australia's Myer Empori-

Anglim says David Butler, a Scotsman whose credits include "Lillie," "Edward VII" and "The Duchess of Duke Street," is writing the script for

the eight-hour miniseries. Steven Bach, the executive producer, said filming will began late this year or early in 1983. The miniseries so far has not been sold to a net-

Anglim, meantime, will go to California in September for a part in "The Thorn Birds," a nine-hour "ABC Novel for Television" based on Colleen McCullough's best-selling novel. Anglim will play Dane, the grown-up love-child of heroine Maggie Cleary.

In addition to "The Elephant Man," Anglim has appeared in several television productions, including "The Adams Chronicles," "Tomorrow's Families" and the recent "Macbeth," which played to mixed reviews on ABC's ARTS cable network

Movie times

... now as Maurice Barrymore

Brook Theatre Poltergeist: 7:30, 9:30. CARTERET Jerry Lewis 1 Star Trek

PHILIP ANGLIM

Jerry Lewis 2 Poltergeist: 7, 9. EAST BRUHSWICK

Diner: 1:45, 3:45, 5:45, 7:45, 9:45. Brunswick Square 2 lt Came From Outer Space: 12:30; and Young Doctors in Love

2, 4, 5:45, 7:40, 9:45 Loews Cinema 1 Things Are Tough All Over: 7 8:40, 10:25

Loews Cinema 2 The Sword and the Sorcerer: 8. 10 Movie City 1 The Secret

of NIMH: 1:30, 7, 8:45. Movie City 2 Poltergeist: 1:40, 7:10, 9:40 Movie City 3 Star Trek

II: 1:45, 7:20, 9:45. Movie City 4 The Thing: 1:50, 7:30, 9:50. Movie City 5 Porky's: 2, 7:45, 10

Turnnike Cinema 1 Night Shift: 2, 3:55, 5:50, 7:45, 9:40. Turnpike Cinema 2 1:30, 3:40, 6, 8:10,

10:20

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Menio Park 1 Annie:

1:45, 4:30, 7:10, 9:20, Menlo Park 2 An Officer and a Gentleman: 1 3:10, 5:20, 7:40, 9:50. Plainfield-Edison 1 E.T.: 1, 3:10, 5:20, 7:30, 9:40. Plainfield-Edison 2 The

8, 10. Plainfield-Edison Drivein The Sword and the Sorcerer: 8:45, 12:25 a.m.; and Phantasm

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THE BEST LITTLE RHOREHOUSE IN TEXAS 2:05, 4:35, 7:15, 9:35

NIGHT SHIFT

ROCKY III PG

1:45, 4:15, 7:50, 10:15

ALL OVER

1:50, 4:20, 7:30, 9:50

1:45, 4:15, 7:50, 10:05 PC

E.T. THE EXTRA-TERRESTRIAL

2:00, 4:30, 7:20, 9:40

THE SWORD AND

1:45, 4:15, 7:50, 10:05

OF THE LOST ARK 1:30, 4:00, 7:35, 10:00

THE PIRATE MOVIE

THINGS ARE TOUGH

Best Little Whorehouse

in Texas: 1:45, 3:50, 6,

FRANKLIN

Rutgers Cinema 1 Creature from the Black Lagoon: 12:30; and The Best Little Whorehouse in Texas: 2, 4, 8, 8, 10, Rutgers Cinema 2 Night Shift: 2, 3:55, 5:50, 7:45,

HILLSBOROUGH Hillsboro Night Shift: 5:20, 7:20, 9:20,

Strand Theatre Young and Innocent (X): 12:05 2:30, 7:15, 9:30; and The Virgins (X): 1:15,

Whorehouse in Texas:



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MENLO PARK CINEMA 1, 3:10, 5:20, 7:40, 9:50





MANVILLE Manville Cinema Things Are Tough All Over:

7:15, 8:50, 10:30.

Forum On Golden Pond:

METUCHEN

MIDDLETOWN

9:30.

7:40, 9:40.

6, 8, 10,

Middletown 1 E.T.:

12:20, 2:40, 5, 7:20,

Middletown 2 The Best

Little Whorehouse in Texas: 1:30, 3:30, 5:30,

Middletown 3 Things

Middletown 4 Young

Doctors in Love: 1:45,

3:45, 5:45, 7:45, 9:45,

Pirate Movie: 1, 3, 5, 7,

Middletown 6 Diner: 1

Middletown 7 Rocky III

1:30, 3:30, 5:30, 7:30,

NEW BRUNSWICK

Middletown 5 The

3, 5, 7:15, 9:15.

9:30

Are Tough All Over: 2, 4,

still in his 40s.

HAZLET

Hazlet Cinema 1 The Sword and the Sorcerer: 1:30, 7:40, 9:40. Hazlet Cinema 2 Night Shift: 1:15, 7:30, 9:30 Hazlet Drive-In Things Are Tough All Over: 8:35, 11:30; and Live on Sunset Strip: 10.

KEYPORT

Linden 1 E.T.: 7, 9:15. Linden 2 The Best Little



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7. 9:30; and Honey

NORTH BRUNSWICK

North Brunswick Drive-

In E.T.: 8:45, 12:25 a.m.;

Shrinking Woman: 10:45.

Young and Innocent (X):

and The Incredible

GLD BRIDGE

noon, 2, 7, 9; and Kate and the Indians (X): 7, 8, PLAINFIELD

Strand Theatre Young and Innocent (X): noon, 2:15, 7:15, 9:30; and Here Comes the Bride

(X): 1:15, 8:30. PRINCETON Twin Garden 1 The Secret of NIMH: 1, 7:30, 9:15.

Twin Garden 2 Diner: 1. 7:20, 9:30. **ROCKY HILL**

Montgomery Diva: 7:10, 9:25 SAYREVILLE

Cinema 9 Star Trek II: 7. **Amboy Cinema 1** Raiders of the Lost Ark: 1:30, 4, 7:35, 10.

III: 1:45, 4:15, 7:50, 10:15. Amboy Cinema 3 The Sword and the Sorcerer: 1:45, 4:15, 7:50, 10:05. Amboy Cinema 4 The Pirate Movie: 1:45, 4:15,

Amboy Cinema 2 Rocky

7:50, 10:05. Amboy Cinema 5 Things Are Tough All Over: 1:50, 4:20, 7:30,

Amboy Cinema 6 The Best Little Whorehouse in Texas: 2:05, 4:35,

7:15, 9:35, Amboy Cinema 7 Night Shift: 2:10, 4:40, 7:10.

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SPECTACULARY

Amboy Cinema 8 Young Doctors in Love: 2:15, 4:45, 7:05, 9:35,

Amboy Cinema 9 E.T. 2, 4:30, 7:20, 9:40. Amboy Cinema 10 The World According to Garp: 1:40, 4:20, 7,

SOMERVILLE Cort Theater The

Secret of NIMH: 2, 3:50, 5:35, 7:25, 9:15. Somerville Circle 1 E.T.: 1, 3:15, 5:20, 7:45,

Somerville Circle 2 The Pirate Movie: 1:30, 3:30, 5:30, 7:30, 9:30. Somerville Circle 3 Young Dectors in Love: 2, 4, 6, 8, 10.

Somerville Drive-In Things Are Tough All Over: 8:30, midnight; and Stripes: 10. SOUTH PLAINFIELD

Middlesex Mall 1 The Pirate Movie: 2, 3:55, 5:50, 7:45, 9:40. Middlesex Mall 2 Rocky

III: 2:15, 4:10, 6:05, 8, UNION

Lost Picture Show Diner: 7:15, 9:20. WATCHUNG Blue Star Cinema 1

Annie: 1:45, 4:30, 7:10, 9:25. Blue Star Cinema 2 Rocky III: 1:30, 3:30,

5:30, 8, 10. Blue Star Cinema 3 A Midsummer Night's Sex Comedy: 2, 3:50, 5:40,

7:40, 9:45, WOODBRIDGE Colonia Theatre La Cage Aux Folies: 8.

Fords Poltergeist: 7, 9. Woodbridge Cinema 1 Rocky III: 2, 4, 6, 8, 10. Woodbridge Cinema 2 Young Doctors in Love: 1:30, 3:30, 5:30, 7:30,

Movie City 1 The Secret of NIMH: 1:30, 7, 8:45 **Movie City 2** Poltergeist: 1:40, 7:10 9:40.

Movie City 3 Star Trek II: 1:45, 7:20, 9:45, Movie City 4 Blade Runner: 1:50, 7;30, 9:50 Movie City 5 The Thing:

200 SAT & SUN 'TIL 2:30 CHEECH & CHONG

THINGS ARE TOUGH ALL OVER (R) THE SWORD AND





The News rating system:

THE TOPS★★★★
VERY GOOD★★★
WORTHWHILE★★
RAINY DAY MATERIAL★
A TURKEY

Halt stars are given to borderline films. Unrated films are those we haven tiseen

Show times take effect Friday, unless otherwise noted

New films

"HOMEWORK" (R) - Joan Collins plays a bored housewife who seduces a member of her son's rock band. Charlottetown: 2:05, 4, 6, 8, 10 p.m Eastland: 2:15, 4:10, 6, 7:50, 10 p.m.

Now playing

"AMITYVILLE II" (R) — This prequel, so to speak, to "The Amityville Horror" shows what caused the Long Island house to become "possessed" the bloody killing of a family by its eldest son. With Burt Young, Rutanya Alda and James Olson. Tryon Mall Saturday-Sunday, 2:30, 4:40, 7, 9:15 p.m. Monday-Friday, 7 and 9:15 p.m.

* ½ "ANNIE" (PG) — A leaden, nsensitive version of the Broadway musical directed clumsily by John Production numbers plod, added songs are tuneless fiascos, and the movie's as soulless and calculating as a cash register. Good work by spunky Aileen Quinn as Annie, Albert Finney as Daddy Warbucks and Carol Burnett as Miss Hannigan, Manor and Park 51: 2, 4:30, 8 p.m

"THE BEST LITTLE WHOREHOUSE IN TEXAS" (R) - The Broadway musical has been altered to accommodate a romance between Miss Mona (Dolly Parton), manager of the legendary Chicken Ranch, and Sheriff Ed Earl Dodd (Burt Reynolds), With Dom DeLuise as a nosy TV evangelist, Jim Nabors as Deputy Fred and Charles Durning as the governor, Directed by Colin Higgins ("Nine to Five"). Eastland: 2:35, 5, 7:20, 9:45 p.m.

*** "LA CAGE FOLLES" (R) - The first successful pairing of Ugo Tognazzi and Michel Serrault ("La Cage Aux Folles II" followed quickly) made them homosexual lovers who own an outrageous nightclub. They try to moderate their behavior to facilitate a marriage be-Mr. Tognazzi's son and the daughter of a strait-laced cabinet min-ister, with humorous results. Park 51: 3:25, 5:25, 7:25, 9:25 p.m.

*** ** "E.T. THE EXTRA-TERRESTRIAL" (PG) .— Director Steven Spielberg's bit of whimsy about a boy (Henry Thomas) who meets an alien left behind on a space mission and helps him to adjust is nearly perfect. The acting's impeccably sensitive right down to the creature, who registers emotions. Never draggy or silly, and often magically touching. Capri: 2:30, 4:50, 7:10, 9:30 p.m. SouthPark: 2:20, 4:50, 7:15, 9:45 p.m.

"FAST TIMES RIDGEMONT HIGH" (R) - The lives of modern-day high schoolers revolve around sex, goofing off and finding themselves (what else?) in this adaptation of Cameron Crowe's book. Wellacted by Sean Penn, Phoebe Cates, Brian Backer etc but crises amoun to nothing and the kids don't seem to worry about anything for more than five minutes. Tryon Mall: Saturday-Sunday 2:15, 4:05, 5:55, 7:30, 9:25 p.m Monday-Friday 7:30 and 9:25 p.m.

"FRANKENSTEIN" (R) - Paul Morrissey, a disciple of Andy Warhol's, directed this gory 3-D version of the doctor and his man-made monster. Capri: 2:20, 4:10, 6, 7:50, 9:40 p.m

"INCUBUS" (R) - John Cassavetes plays a doctor investigating a series of gory rape-murders in a New England fown. Capri: 2:20, 4:10, 6, 7:50, 9:40 p.m Village: 4, 5:45, 7:30, 9:15 p.m.

"LOOKING TO GET OUT" - Jon Voight and Burt Young play boyhood chums whose hustles get them into hot water and who go to Las Vegas to make a score big enough to wipe away their debt to the mob. The actors spend much of the time laughing at Mr. Voight's sour lokes (he wrote the script with Al Schwartz) and wandering around the dark interior of the MGM Grand Casino, Unfunny, unbelievable and uninteresting. Park Terrace: 2:45, 5, 7:15, 9:30 p.m

* 1/2 "MY FAVORITE YEAR" (PG) Actor Richard Benjamin makes respectable directorial debut in this amiable fable about an aging, alcoholic screen star (Peter O'Toole) who accepts work on a live '50s TV comedy a order to pay off his taxes. Joseph Bologna is the monomaniacal host of the show, Jessica Harper his deadpan assistant. Mark Linn-Baker the writer who keeps Mr. O'Toole in line well-timed performances SouthPark: 2, 4, 6, 8, 10 p.m.

* 1/2 "NIGHT SHIFT" (R) - Henry Winkler plays a morgue attendan With the graveyard shift whose in an budge Wichael Kealon) talks making the place a brother * ev Long plays an amiable hooker 't, 'm's m' humor and uneven ra- , rmack of TV; you can where the maker als should go. Re-lency: 2.45, 5, 7:15, 9.30 pm

* * 12 "AN OFFICER AND A GENTLEMAN" (R) - Richard Gere a we the hava avaior an-Little Wayer the wood-be wife of a 3.3 3. 1' 1 - 110 1,5' h31 park 1 , Har and a grant of the . ty to volume to, to man verves mar, the the rapers of beat camp







Rutanya Alda, Burt Young in 'Amityville II.'

and the sentimental ending fits perfectly in place. Excellent acting by Lou-Gossett as a top sergeant and David Keith as a not-too-bright recruit who always wants to do The Right Thing. Park Terrace: 2, 4:35, 7:20, 9:45 p.m.

"PINK FLOYD THE WALL" (R) -Director Alan Parker, who has made two offbeat musicals ("Bugsy Malone and "Fame") has adapted Pink Floyd's album into a movie about a burnt-out rock star (played by Bob Geldof, lead singer for The Boomtown Rats). The movie has live action, animation and that mesmerizing music. Charlottetown: 2, 4, 6, 8, 10 p.m.

* "THE PIRATE MOVIE" (PG) -Woefully inept Christopher Atkins and Kristy McNichol (miscast as a sex symbol) cavort in loincloth and fluffy dresses in this inane fantasy based loosely on Gilbert and Sullivan's "The Pirates of Penzance." New songs drone, old ones are adapted bizarrely not that anyone sings worth a damn — and the whole thing makes you wish for "The Blue Lagoon." Regency: 3:15, 5:25, 7:35, 9:45 p.m.

** "PORKY'S" (R) Bob Clark's genially raunchy look at Floridians growing up horny in the '50s was the summer's sleeper hit. It passes the time easily, though it has nothing new to say about teen-agers. With Tony Ganios (the football player in "Continental Divide"), an imposing young actor who has yet to find a movie role that pushes him. Park 51: 3:30, 5:30, 7:30, 9:30 p.m.

* THE ROAD WARRIOR" (R) - Known as "Mad Max II" in Austra-lia, where it originated, Mel Gibson 'Gallipoli'') returns as a cop in a futuristic society where gangs roam the road, gas is precious and morality is as dead as vaudeville. The chases leave you gasping. Charlottetown: 2:10, 4:10, 6:10, 8:10, 10:05 p.m. Park 51: 2 3.50 5.45 7.40 9.35 p.m.

plays a do-or-die special agent out on his own - the CIA won't admit any knowledge of his activities - and.confronting Russian agents who have stolen a shipment of plutonium and hidden it under a Saudi Arabian oil field. Full stunts and shoot-em-ups, allegedly Regency: 3:20, 5:20, 7:20, 9:20 p.m.

* THE TEMPEST" (PG) Director Paul Mazursky, who blows hot ("Next Stop, Greenwich Village" and cold ("Willie and Phil"), does both in retelling Shakespeare's fable about an exiled magician. A disgruntled architect (John Cassavetes, who hasn't an ounce of magic in him) escapes to a Greek island to flirt with Susan Sarandon, come to terms with wife Gena Rowlands and harangue an unwashed shepherd (Raul Julia) who lusts after his daughter (promising newcomer Molly Ringwald). The movie's a hodgepodge of touching moments, boring scenes and provocative ideas. East-land: 2, 4:30, 7, 9:30 p.m.

"THINGS ARE TOUGH ALL OVER" (R) - Cheech and Chong play their zonked, lazy selves and money-hunsex-crazed Arabs. Fans, be warned: The film allegedly contains no scenes of them getting high! 7:30 and 9:45 p.m. Cinema 'N' Drafthouse.

** * "TRON" (PG) - A computer whiz (Jeff Bridges) investigating theff is blown to atoms and reassembled inside a malevolent computer, where programs reflect the humans who created them. David Warner plays the villainous overseer of the computer world and Bruce Boxleitner plays Tron, a rebellious warrior; the acting is abysmal but the special effects are startling and imaginative. Park 51: 3:10, 5:10, 7:10, 9:10 p.m.

** * "THE WORLD ACCORD-ING TO GARP" (R) — Robin Williams does a good job as Garp, a writer to whom bad things seem to happen, in a confused, episodic rendering of John rving's novel. Steve Tesich ("Breaking "THE SOLDIER" (R) - Ken Wahl Away") wrote the screenplay. With



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SEPARATE ADS DAILY

R

Mary Beth Hurt as Garp's aloof wife, John Lithgow as a transsexual exfootball player and Glenn Close as Garp's pragmatic mom, all solid performances. Park 51: 2:30, 4:55, 7:20, 9:45 p.m. Village: 4, 6:30, 9 p.m.

* "YES, GIORGIO" (PG) -Luciano Pavarotti makes his film debut as - what else? - an opera singer who loses his voice. Kathryn Harrold plays a doctor who cures the silver throat and has an affair with its owner. The cardboard plot won't bother you when the tenor (in surprisingly good vocal condition) cuts loose on classics like Puccini's "Nessun Dorma" and "Donna Non Vidi Mai." SouthPark: 2:35, 5:15, 7:40, 10 p.m.

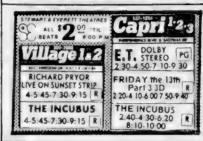
"YOUNG DOCTORS IN LOVE" (R) Director Garry Marshall, successful with TV comedies like "Laverne and Shirley" and "Happy Days," spoofs hospitals in his first film. Dabney Marshall and Sean Young star. Charlotte-town: 2:15, 4:15, 6:15, 8:15, 10:10 p.m.

"ZAPPED" (R) - A high schooler fooling around in chemistry class (Scott Baio) acquires telekinesis. He uses his newfound ability to throw coffee into his father's face, open girls' blouses, etc. Willie Aames plays his pal. Regency: 3, 5:05, 7:10, 9:15 p.m.

Midnight movies

"CALIGULA" (R) - Charlottetown. "CHEECH AND CHONG'S NICE DREAMS" (R) — Charlottetown. "DAWN OF THE DEAD" (R)

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CHARLOTTE NEWS

"ENTER THE DRAGON" (R) -SouthPark

"LIFE OF BRIAN" (R) - Charlotte-

"THE NEW ADVENTURES OF SNOW WHITE" (R) — Capri. "THINGS ARE TOUGH ALL OVER" (PG) - Cinema 'N' Drafthouse.

"MODERN PROBLEMS" (R) SouthPark "THE NINE LIVES OF FRITZ THE CAT" (R) - SouthPark.

"THE ROCKY HORROR PICTURE SHOW" (R) - Caprl.

"ROCK, ROCK, ROCK" (R) - East-"SILENT RAGE" (R) - Eastland.

"TICKLED PINK" (R) - Capri. "THE WARRIORS" (R) - Charlotte-

Drive-in movies

"THE ROAD WARRIORS" (R) and "ESCAPE FROM NEW YORK" (R) - Thunderbird, Open 7:30 p.m., show 8 p.m. today-Wednesday, Late show of "MEGAFORCE" (PG) Friday-Satur-

REGENCY 4

6434 ALBEMARLE RD

BEASTMASTER

PG 2.20-4 50-7.20-9:5

"YORCED VENGEANCE"
R 3-20-5:15-7:10-9.6
R TOMORROW:
"THE SOLDIER"

3:15-5:20-7:25-9:30

"ZAPPED"

EASTERN FEDERAL THEATRES

ENGIENT PEDENAL MEAN		
PARK 51	PARK 51 \$2.00 'fil 6 PM MANOR \$2.00 ALL TIMES! REGENCY \$1.00 ALL TIMES	
LAST "FRIDAY THE 13TH PT 3" DAY 2.20-4:40-6:00-7:50-9:40 TOMORROW: "ROAD WARRIORS"	LAST DAY "ROCKY 3" 3:20-5:20-7:20-8:20" TOMORROW "THE WORLD DAY ACCORDING TO GARP" R	
LAST "CHARIOTS OF FIRE" PG DAY 2:45-5:05-7:25-9:45 TOMORROW: "LA CAGE AUX FOLLES"	3:30-5:30-7:30-9:30 "PORKY'S" PG	
\$2.00 ALL TIMES 2:00 "ANNIE" PG 8:00	\$2.00 ALL TIMES 3:10 5:10 7:10 7:10 9:10	

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2:00,4:30,7:00,9:30 R MY FAVORITE YEAR LAST DAY! CHARIOTS BEST LITTLE WHOREHOUSE IN TEXAS R 2:35,5:00,7:20,9:45 OF FIRE 2:20,4:40,7:00,9:25 2:00,4 00,6 00,8 00,10 00 LAST DAY! RICHARD PRYOR YOUNG DOCTORS E.T. 2:20,4.50,7:15,9:45 PG IN LOVE P 2:15.4:15,6:15,8:15,10:10 STARTS TOMORROW! THE ROAD WARRIOR 2:10,4:10,6:10 8:10,10:05 HOMEWORK 2:05 4,6,8,10 STARTS TOMORROW HOMEWORK 2.15,4:10,6:00,7:50,10:00 THE YEAR DREAMS



CAME TRUE. PETER OTOOLE

JESSICA HARPER

DIRECTED BY RICHARD BENJAMIN

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MGM/UA

2:00,4:00,6:00,8:00,10:00

PG

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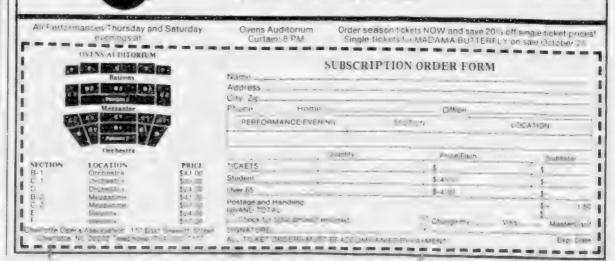
BEETHOVEN'S **FIDELIO**

JANUARY 27 AND 29, 1983 (IN ENGLISH) A woman, impersonating a man, free ther husband who has been imprisoned for his political views. Love and devotion triumph over tyranny and despotism



GILBERT AND SULLIVAN'S

THE PIRATES OF PENZANCE **APRIL 14 AND 16, 1983 (IN ENGLISH)** This smash Broadway hit is a quick-witted comedy about a band of "gentleman



in this exciting and compelling drama

pirates." Truly a treat for the eye and ear

Film's title should be 'The Pirate Unmovie'

By LAWRENCE TOPPMAN

OF THE NEWS STAFF

That "The Pirate Movie" (SouthPark) is unfaithful to Gilbert and Sullivan's play. "The Pirates of Penzance," its alleged model, should neither surprise nor annoy anyone. But it's also unfunny, uninteresting and even unsure of exactly what it's about.

Director Ken Annakin and writer Trevor Farrant might have crafted a cute spoof of the riproaring swashbucklers of the 1930s, or they might have stuck to G&S' story of a lovelorn pirate lad who falls for the daughter of a law-abiding major general.

They couldn't decide, so they made both. Or, since "made" implies a creativity you won't find here, gleefully assembled and stole bits from better films.

They've thrown everything into this messy potpourri: burlesque jokes, belch humor, funny noises and — when the film falls completely apart — appearances by Inspector Clouseau, Indiana Jones and (aurally) Obi-Wan Kenobi. It's as if, given the largest budget in Australian movie history (\$9 million), they decided to buy everything in the city dump.

There's nothing unbearably bad about the picture, and it has good moments: a vaudevillian rendering of the only G&S song to remain undefiled, "When The Foeman Bares His Steel"; a lightly bawdy performance by Maggie Kirkpatrick as Ruth, the lone woman on the pirate ship; and some enjoyable rock songs that stay in the memory for a good six minutes.

But the casting! Christopher Atkins does a fine job of taking off his shirt, but he must open his mouth to utter a few words and sing. (If that echo-chamber voice is his.) Kristy McNichol has dramatic ability, but setting her up as a sex symbol is as dumb as setting Mr. Atkins up as an actor.

The credits list Ted Hamilton as executive producer and Pirate King. That explains how he got the role, though he can hardly sing — he chatters through songs like a cut-rate Rex Harrison — and, when he does warble, goes into a falsetto that would make

a review



'Pirate Møvie' stars Christopher Atkins, Kristy McNichol

Errol Flynn throw himself on his sabre.

As if this weren't enough, there's a black pirate who orders Mr. Atkins to walk the plank with "Hang five, honky," and a major general who — amid a decent rendition of his famous song — exclaims, "I'm older than the Beatles, but I'm younger than the Rolling Stones!" (Not only idiotic but impossible.)

Ah, well. What else could you expect of a movie where the close-ups of the duelling show the blunted tips on the rapiers?

Child Guide: PG. Profanity.





By JANET MASLIN **New York Times**

NEW YORK - They weren't fooling when they named this "The Pirate Movie." It took buccaneer tactics to get this version of "The Pirates of Penzance" into theaters ahead of the other version, the one based on the Broadway production.

The current film is bound to be the lesser of the two, even if the second one isn't so hot.

The Pirate Movie" stars Kristy McNichol and Christopher Atkins in a cutrate kiddie version of Gilbert and Sullivan, laced with synthetic pop ballads and leavened with infantile off-



McNichol color jokes. Most of those have to do with pirates threatening to clip other pirates in the groin while

fencing.

Some of the original music also is here. But it's either relegated to the background while McNichol mugs or it's been fitted out with "now" lyrics. "I'm older than the Beatles but I'm younger than the Rolling Stones," sings the modern Major General, who also has occasion to mention Malibu.

'Scarlet And Black' Is In Production

Associated Press

HOLLYWOOD - Production has begun in Rome on "The Scarlet and the Black," a three-hour CBS-TV movie starring Gregory Peck, John Gielgud and Christopher Plummer.

The movie is based upon a true story with source material from the book "The Scarlet Pimpernel of the Vatican," by J.P. Gallagher. Peck plays Monsignor Hugh O'Flaherty, a Vatican Roman Catholic priest, who in 1944 was credited with saving thousands of escaped prisoners of war through a clandestine organization.

Jerry London will direct from a script by David Butler.

Now Playing

TOR — X-rated movies. From 9 a.m. PRI — "E.T.: The Extra-Terrestrial" 7.25, 9:55 (PG); "Zapped" 2, 4, 6, "Summer Lovers" 2:30, 4:25, 6:20, 10:10 (R).

CHARLOTTETOWN — "Night Shiff" 1:20, 3:30, 5:35, 7:40, 9:50 (R); "World According To Garp" 1:50, 4:25, 7, 9:35 (R); "Poltergeist" 2:25, 4:40, 7:15, 9:25 (PG); "Rocky III" 2, 4, 6, 8:05, 10:10 (PG).

CINEMA BLUE THEATER — X-rated mov-less From 18 a.m.

ies. From 10 a.m.

CINEMA 'N' DRAFT HOUSE — "Dead Men
Don'! Wear Plaid" 7:30, 9:45 (R)

EASTLAND — "Things Are Tough All Over"
24, 6, 8, 10 (R); "Six Pack" 2:15, 4:45, 7:10, 9:25
(PG); "The Best Little Whorehouse in Texas"
2:30, 5, 7:20, 9:45 (R).

FOX DRIVE-IN — X-rated movies. Dusk.

MANOR — "Annie" 2, 4:30, 8 (PG).

PARK TERRACE — "An Officer And A Gentleman" 2, 4:35, 7:20, 9:45 (R); "Six Pack" 2:20,
4:45, 7:30, 9:30 (PG).

ARK 51 CINEMA — "Night Shiff" 1:15, 3:20, 7:30, 9:35 (R); "Raiders of The Lost Ark" 3:15, 5:25, 7:35, 9:46 (PG); "Forced Vengeance" 2, 5:50, 7:45, 9:40 (R), "The Secret of NIMH," 3:10, 5 (G); "Rocky III 7:25, 9:25 (PG); ings Are Tough All Over" 2:10, 4, 5:50, 7:40, (R)

VILLAGE — "Forced Vengeance" 1:30, 3:25, 5:20, 7:15, 9:10 (R); "Summer Lovers" 1:30, 3:25, 5:20, 7:15, 9:10 (R).

A Review

Atkins starts out in a pirate suit and eventually works back into his "Blue Lagoon'' loincloth. But his line readings are no match for his physique; he sounds so much like someone

Atkins reciting in a school play that his speech barely

has a conversational rhythm. McNichol, decked out in a lot of ruffles but still her tomboyish, wisecracking self, is better than anything else here but still not in good form. Ken Annakin, the director of "The Longest Day," makes this a movie full of tacky superimpositions and messy matching shots. When Atkins walks dreamily down a country road, he sees McNichol's face superimposed on the sky, and the same thing happens when he peers into a puddle of water.

"The Pirate Movie," lacking jokes of its own, reaches shamelessly into other movies for a few. At one point, one of the pirates' swords turns into a laser-sword from "Star Wars," with a voice like Obi-Wan Kenobi's in the background. At another point, the film is visited by a French police inspector in a trenchcoat (Garry

IF YOU'RE GOING: -

"The Pirate Movie" is playing at SouthPark II. Adults' tickets are \$2 (all shows beginning by 6 p.m.) and \$4 (all shows beginning after 6 p.m.) Children 3-11 pay \$2 at all times.

PARENTS' GUIDE: "The Pirate Movie" is rated PG, but contains enough offcolor jokes to make it a relatively smutty PG movie.



FOR SAVINGS





RICHARD GERE DEBRAWINGER

Capri 1.2.3 Village 102 McDonald), who does a inor-CHUCK HORRIS IN "ZAPPED" R 2-4-6-8-10 oughly groan-worthy Peter Sell-"SUMMER LOVERS" 2:30,4:25,6:20, 8.15,10:10 9 10 "SUMMER LOVERS" 1.30,3 25,5 20, 7.15,9:10 CINEMA 'N' DRAFTHOUSE One blonde. INDEPENDENCE & ALBEMARLE "DEAD MEN DON'T One brunette. WEAR PLAID" One summer they'll Midnight Shows, Fri. & Sat. never forget.



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ers imitation.

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HENRY WINKLER MIGHT SHIFT

CHECK INDIVIDUAL THEATRE ADS FOR SHOW TIMES



His racing career was going in reverse, until six car-crazy kids joined his pit crew and put him back on the track.



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FOR SHOW TIMES

1:15-3:20-5:25-7:30-9:35 MIGHT SHIFT

2:10-4:00-5:50-7:40-9:30 "THINGS ARE TOUGH ALL OVER"

2:00-3:55-5:50-7:45-9:40 CHUCK NORRIS "FORCED VENGEANCE"

1:20-3:20-5:20-7:20-9:20 PG

"SECRET OF NIMH" G 1:25-3:10-5:00 "ROCKY III" PG 7:25-9:25

1:05-3:15-5:25-7:35-9:45 HARRISON PAIDERS OF THE FORD LOST ARK PG

REGENCY 4

6434 ALBEMARLE ROAD

2:40-5:00-7:25-9:50

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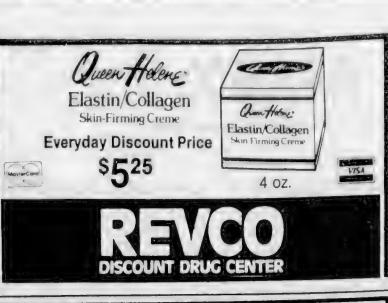
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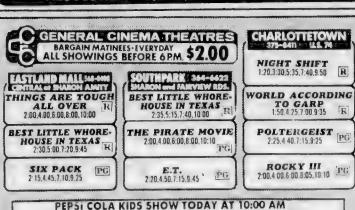


PARK ROAD AT HWY 51

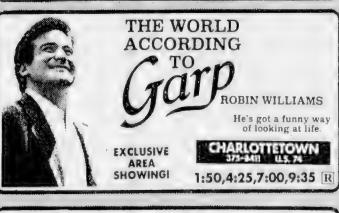


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High Winds May Have Tipped Boats, Killing 6 On Scout Outing

(AP)-Four teen-agers and two adult leaders who died on a "basic Boy Scout trip" in the Canadian Rockies may have been victims of high winds and waves that swamped their boats and drowned them in a lake, authorities say.

The six bodies, buoyed by life jackets, were found in Lake McNaughton on Friday after their two abandoned canoes had turned up. They were part of a group of 29 Scouts and leaders from Spokane County, in eastern Washington, who spent five days voyaging across the 60-mile-long lake near the popular Banff National Park.

AN INVESTIGATION into the accident was under way Sunday, but there were no known witnesses to aid authorities.

"The only thing I can say is that there were fairly high winds on the lake this week and we can only assume that the canoes overwitch of the Royal Canadian Mounted Police.

The mountie called the trek, by members of two Mormon Churchsponsored troops, "a basic Boy Scout trip. They were just traveling from east to west across the lake and had been on other canoe trips in the past."

"The boys were traveling in five patrols and planned to camp along the lake each night," Ilowitch said. "They had been organizing the outing for about six

When one patrol reached Mica Creek, on the western shore, about noon Friday, leaders reported finding one of the canoes overturned and empty near Sullivan Arm, about 35 miles away on the north shore.

AN AIR search turned up a second abandoned canoe and then the six bodies. "Searchers found six males, two leaders and four Jerome Peterson, 13, of Elk.

Scouts, floating in the water with life jackets on near Sullivan Arm," the constable said.

The rest of the group made it safely to Mica Creek on Friday, and returned to Washington on

The six bodies were taken to a Revelstoke hospital, and authorities were awaiting a decision by the coroner on whether authopsies would be performed, said a police dispatcher who refused to give her name.

Bishop Donald Vanderholm of the Riverside ward of the Mormon Church notified the families.

PRONOUNCED DEAD on arrival at Queen Victoria Hospital in Revelstoke were David Allen Fair, 41, of Elk, Wash.; Rickey Dale Taylor, 29, of Newport, Wash.; Gary Merritt, 13, of Chattaroy, Wash.; Derek Samuel Maxfield, 13, of Chattaroy; Gregory Relden Whittle, 13, of Chattaroy; and Nathan



IT'S LOVE at first sight for Kristy McNichol, who por trays Mable, a major general's daughter, and Christoper Atkins, who plays Frederic, a pirate apprentice, in "The Pirate Movie."

Demonstrators Await Nuclear Sub

PORT GAMBLE, Wash. (AP)-Japanese Buddhist monks in orange-and-white robes beat drums and chanted for peace Sunday on the banks of Hood Canal, where thousands of antinuclear demonstrators gathered to protest the expected arrival of the first Trident nuclear subma-

The Navy says the exact arrival time of the USS Ohio at its home base in Bangor, about 25 miles west of Seattle, near Brinnon, is classified information. But the Federal Aviation Administration restricted air space over most of the canal as of midnight Saturday, prompting speculation that the submarine would arrive within the next several days.

SOME SEABORNE protesters awaiting the Ohio's arrival have promised to risk jail terms, stiff fines or even death to try to stop the submarine with a blockade,

The Coast Guard will close 18 miles of the canal, and the Navy will restrict unauthorized traffic within 1,000 yards of the subma-

Jim and Shelley Douglass, of the Ground Zero Center for Non-Violent Action, are part of a group in about 25 boats which plans to block the Ohio's entrance to its home port.

"It's not as though we're expecting the peace blockade is going to end the Trident missile system," said Douglass. Rather, he said, the blockade is based on the principles of the late Indian leader Mahatma Gandhi, who "believed that a non-violent force was the true force.'

SUNDAY THE Clallam County fire department estimated the number of demonstrators in the area of the canal at 7,500.

A Coast Guard spokesman said there probably would be broadcasts to warn boats to clear the restricted parts of the canal seven or eight hours before the Ohio's

The Ohio was built by the Electric Boat Division of General Dynamics Corp. in Groton, Conn., and reportedly passed through the Panama Canal on July 30 en route to its home base.

billy graham

Q: In just a few weeks I will be going away to college. Do you have any advice to give me, especially so I can remain a good Christian? It all has me a bit scared.-K.L.

A: I hope you will use the few weeks you have before going to college to prepare yourself. The college years can be great ones for vou-or they can be very harmful to you spiritually. Now is the time to decide which they will be.

First of all, now is the time to decide without reserve that Jesus Christ will be Lord of everything you do, not just in college, but for the rest of your life. I assume that you have invited Christ into your life to be your personal Savior, but is he actually in control of your

In college you will probably face many decisions, about your career, your goals in life, your marriage. You also will face many temptations, which will be much stronger because you are going to be away from home. Now is the time to tell Christ that you want his will for everything. Let your desire be that of the writer of Psalm 40: "I desire to do your will, O my God; your law is within my heart" (Psalm 40:8).

Then determine that you will make your college years a time of spiritual growth and witness. You need to set aside time each day to study God's Word and pray. There will be times when this will be difficult to do because you will be

busy, but that makes it that much more essential. A consistent time to be alone with God each day should be one of your top prior-ities. Begin it now. In addition, pray right now that God will lead you to other Christians on your campus for fellowship. If you are attending a secular college, you may find there are relatively few who are actively following Christ.

Pray also that God will help you be a witness for him. All around you-in your dorm, in your classes, in your social activities— are people who are searching for god use you, and as you do, you will find he will strengthen you.

BY BETSA MARSH

The galleon is a big one, but it

couldn't accommodate all the

creative cretins who should walk

the plank over "The Pirate Movie."

of a Three Stooges film fest, the

choreography of an elementary school talent show, and the tone

of a third-grader's dirty joke, "The Pirate Movie" musical is every bit

as awful as Robert Stigwood's

"Sgt. Pepper's Lonely Hearts Club

Band." In places it even reaches

the depths of "Can't Stop the

Music," one of the all-time worst

musicals, and could easily set the emerging Australian film industry

With Kristy McNichol and Christopher Atkins, the film is aimed squarely at the teen and pre-teen summer crowd. It is also

aimed appallingly low, with the implication that young audiences

go wild at repetitious sight gags

and juvenile genitalia jokes. To

writer Trevor Farrant, who may know anatomy as well as he knows scripting, the funny bone is di-

THE STORY is based loosely, in

every sense of the word, on Gilbert and Sullivan's "The Pirates of

Penzance," so, alas, the noble old

gentlemen have their names at-

tached to this muck. How rapidly

they must be rotating in repose,

writers have added lyrics built around "Bo Derek" and "erec-

out to win Frederic, the young

sailor once apprenticed to the Pirate King, but now pledged to van-quish him. McNichol can be a con-

vincing actress, and her wispy

singing voice is pleasant enough.

But she must mug and tease and smirk in campy asides to the cam-era, and it's all too much to bear.

The script has her spouting feminist claptrap even as she teases the Pirate King with a variation on an old Mae West line

-"Is that a dagger in your pocket or are you glad to see me?" She's

cute in a tomboyish sort of way,

but when she pronounces to Frederic, "The (my) body is an 8, but the brain is a 10," it's one of

For his part, Christopher

Atkins has wandered into "The Blue Lagoon Meets Busby Berkeley." Same ocean, same bare chest, even the same diaper he wore in "Lagoon." His lightweight voice is

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McNichol is Mabel, the ingenue

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tions" to their classics.

rectly connected to the crotch.

With the script sophistication

Enquirer Film Critic

back a decade.

adequate, too; as with McNichol's Mabel, it's the words that sink him. As Frederic, he must make off-color rape jokes and lame puns about deflowering Mabel's sisters. He and Mabel exchange such deathless dialogue as:

'Pirate Movie' Merely Muck

She, to an obviously ship-wrecked Frederic: "Do you live around here?"

He: "I've never lived till now."

FREDERIC MUST also play with animated fishes discoing on the ocean floor, while Mabel reels out a solo in the boat above. And you thought the "Gong Show" was humiliating.

The third actor dishonored in this little vulgarity is Ted Hamilton, both as the swaggering Pirate King and as executive producer. An Australian who acts, sings and produces, he is an appealing presence with his luminous white hair, deep voice and devilish grin. Far better for him and the Australian film industry he promotes if he and director David Joseph had begun "The Pirate Movie" with a script worthy of the actors, the \$9 million budget and the gorgeous

Australian scenery. Instead, they made a film so overweeningly bad that it is not content to merely make its own.

421-4455

Private Charters available

Private Charters available:
Public Excursions, Tues., Thurs. & Sunday I.
PM and 3 PM. Adults. \$2.00, Children \$1.50 ea. Load Public Landing, Cinti, Ohio.
Clip This Coupon: Buy One, Get One Free.

GOLD CIRCLE I & II PREFERENCE ay \$1.00 First Matinee Showing -- Both Cine At Other Times Adults \$2.00, Child \$1.00 A1 Other Times Adults \$2.00, Child \$1.00 "HANKY PANKY" (PG) 1:30, 3:30, 5:30, 7:30, 9:30 Voody Allen's "MIDSUMMER NIGHT'S SEX COMEDY" (PG) 2:00, 3:50, 5:40, 7:40, 9:40

fresh mistakes, but it must also incorporate moldy schick from

other films-a bumbling Inspector

Clousseau take-off, a rescue a la

Frederic sings a melancholy love

song to his absent love, Mabel.

Magically, her face appears in a pool of water, just as Olivia

Newton-Johns's visage popped up in the kiddle pool as John Travol-ta sang to her in "Grease."

pouring his heart out in a chapel, and Mabel bubbles to the surface

in the font of holy water. It may not be sacrilege, but just one more abomination "The Pirate Movie"

at: the Eastgate, Springdale and

should pray forgiveness for.

Erlanger cinemas.

Unfortunately, Frederic is

"The Pirate Movie" is playing

In one romantic interlude,

"Raiders of the Lost Ark."

All Sects \$2.50 Each Film/Matineers Daily 1:15 "PLAY IT AGAIN SAM" (PG)

5:15 Kubrick's CLOCKWORK ORANGE" 7:45 J. Nichohon "EASY RIDER" (R) 9:45 "FOR YOUR EYES ONLY" (PG)

movie guide

MESTWOOD MISOKOUT VILLAGE

"Woody Allen takes up where Shakespeare Peter to It....." "A Midsummer It's A RIOT Night's Sox Comedy"

AUTO IN STATE THE PARTY AND AND THE PARTY AN

EXPLOSIVE! MORE ACTION THAN ... I

THE ROAD WARREDS

Massacre Tallmeer PARTY

"Hospital Massacre Tat Central High"

HENRY

HENRY

HENRY

HENRY

STUDIO

THEY'RE MOT-JANE FONDA "ROLLOVER"

SICHACK BURT REVAIOLDS Cannonball RUN"

HIWAY 28

e Staklife

3 Incr

WISTWOOD Comme

ACME

Dent

FERGUSON HILLS SLUMBER PARTY MASSACRE" (R) "HOSPITAL MASSACRE" (R) Flea Market Sat. Sun. 7:00 a.m. 4:30 p.m

HYDE PARK COLER XVI D AND ESQUIRE 320 LUDLOW AVE: 781-8750 Celebrate the Joy of Lovel Woody Allen Mia Ferrow, Jose Ferrer "A MIDSUMMER NIGHTS SEX COMEDY" (PG) 7:30, 9:15. Adults \$2 - Child \$1

AMBASSADOR HAN MADISON KO Cincinnati Won't Let It Go! Academy Award Winner! Best Picture! "CHARIOTS OF FIRE" (PG) 7:30, 9:40 Adults \$2 - Child \$)

ZOTH CENTURY WASISDING Starring Debra "Officer and a Gentleman" Wings "CANNERY ROW" (PG) 7:30

Meryl Streep "French Lieutenant's Woman' Adults \$2 - Child \$1

FLORENCE OFF. HT.25642 FLORENCE 371-9500 LOST REK PG -GE

PIKE 27 DRIVE-IN U.S. 27 COLD SPRINGS 441-0909

HAT AT KYLES LANS SOT-ESSE DAKLEY 091/6 N 5033 MADISON RD. 271-4600

ad elsewhere on theatre page DRIVE-INS OPEN AT 7:30

An extravagent film fantasy... action-packed...(and)

extremely witty.

THE ROAD WARRIOR

SHOWCASE CINEMAS

ERLANGER

ENTERVIEW TO COME I DE LAST CATE ENTERVEM TE LA COLLEGE ENTERVEL DE L'ALLES TELLES 1:45; 3:50; 5:45; 7:50; 10:00 1:45; 3:50; 5:45; 7:50; 10:00 THE ROAD WARRIOR can also be seen at the following Drive-ins

- Vincent Canby, NEW YORK TIMES

ERLANGER

2nd feature at Drive-ins only PIKE-27 441,0909

AUTO IN 927.5160 UNDER THE PG ENTER THE DRAGON R

LEGAL NOTICES The following described motor vehicle will be sold for cash at a public sale on Aug. 26, 1982 at 10:00 AM at The Fifth Third Bank, 6th Floor, Dubols Tower, Consumer Lending Division, 38 Fountain Square Plaza, Cincinnati, Ohio 4500

45202.
The vehicle will be available for Inspection at 3915 Reading Road, Cincinnati, Ohio, between the hours of 8:08 8:930 AM on Aug. 26, 1982.
For further information, call The Fifth Third Bank at 579-5299.
SELLER RESERVES THE RIGHT TO BID 6 Pontiac Sunbird 2M27C62304514 4 Dodge Dart LL41C4R112270 Dodge .18A9BD197430

183BL 18A9BD 197430
197796

NOTICE TO CONTRACTORS
STATE OF OHIO
DEPARTMENT OF
TRANSPORTATION
Columbus, Ohio July 30, 1982
Contract Sales Legal Copy
No. 82-818
- Sealed proposals will be received at
the office of the Director of the
Ohio Department of Transportation, Columbus, Ohio, until 10:00
A.M., Ohio Standard Time.
Tuesday, August 24, 1982, for improvements in:
Parts 1 to 5 inclusive are offered as
one contract and will be considered
on the basis of the total amount bid.
Parts 1 thru 5
Butter, Hamilton and Warren Counfies, Ohio, on five bridges on interstate Route 75. Various Sections, in
Butter, Hamilton and Warren Counfies, Ohio, on five bridges on interstate Route 75. Various Sections, in
Butter, Hamilton and Warren Counfies, Ohio, on five bridges on interstate Route 75. Various Sections, in
Butter, Hamilton and Warren (1 in City of
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Sharonville) and Warren (2 in City of
Sharonville) and Warren (1 in City of
Sharonville) and Warren (2 in City of

ork Length - 1,145.80 feet or 0.217

Work Length - 1,145,80 feet or 0.217 mile.
"The date set for completion of this work shall be as set forth in the bidding proposal."
Each bidder shall be required to file with his bid a certified check or cashier's check for an amount equal to five per cent of his bid, but in no event more than fifty thousand dollars, or a bond for ten percent of his bid, payable to the Director.

cent of his bid, payable to the Director.
Bidders must apply, on the proper forms, for qualification at least len days prior to the date set for opening bids in accordance with Chapter 5525 Ohio Revised Code.
Plans and specifications are on file in the Department of Transportation and the office of the District Deputy Director.
The Director reserves the right to reject any and all bids.
DAVIDL WEIR
DRECTOR

192735.

"On Saturday, July 17, 1982, the Board of Trustees of Anderson Township enacted the budget of Anderson Township enacted the budget of Anderson Township for fiscal year 1983. A summary of the enacted budget showing the intended uses of Revenue Sharing Funds and information supporting the budget actions taken by the Board of Trustees are available for public inspection in the Clerk's Office. 7934 Beechmont Avenue, from 9:00 A.M. until 4:30 P.M., Tuesday through Thursday."

Thursday."
192784

PUBLIC NOTICE

Covernook Mome and School for the Blind, which is a private, non-profit corporation intends to submit an application for a Capital Grant under the Provision of Section 16(b)(2) of the Urban Mass Transportation Act of 1964, as amended, to provide fransportation service for the handicapped within the Greater Cincinnati Area. The Grant Application will request one eleven-passenger van. It is projected that an average of seven blind persons will use the service seven days per week for various activities, including transportation to doctor appointment, recreation activities, including transportation to doctor appointment, covernook Home and School for the Bind invites comments, and/or proposals from all interested public, private, and parafransi operators including faxil operators, for the providing of fransportation service for the handicapped within our supportations are interested in Adaption proposals to provide service.

Operators who are interested in offering promosals to provide service should contact Gerald W Mundy, EdD. Executive Director at Clovernook Home and School for the Bland, 7000 Hamilton Avenue, to obtain full details of the type of transportation service that is needed prior to preparing a proposal. Written comments and or proposals must be submitted within 30 days to the agency at the above

192790
The following party herein named having household furnishings et cetra, with U-Haul Co. SW Ohlo DBA Dixle Hwy. Mov. & Storage, 11800 Reading Rd, Cinti, Ohlo 45241, Annette Field, Dorsen Neel Is hereby notified that same goods will be sold at Public Auction on or about Sept. 3, 1982 at Mt. Healthy Auction-House, 7432 Hamilton Ave, Cinti, Ohlo 45231.

192745

192745

LEGAL NOTICE
At their meeting of Juty 27, 1982, the Colerain Township Board of Trustess was presented with a signed petition requesting a lighting district on Melissa Court, in accordance with ORC 515.04, a public hearing on the above matter is to be held at the Township Building, 4725 Springdale Road, Cincinnati, Ohio, on Tuesday, August 24, 1982 at 8:00 p.m.
Bryant E. Bauer
Township Administrator
Colerain Township
Hamilton County, Ohio
192792

LEGAL NOTICE

192792

LEGAL NOTICE

Sealed bids will be received by the Village of Lockland, Hamilton County, State of Ohlo until 12:00 Noon, August 24, 1982 at the Lockland Village Office. Wyorming & N. Cooper Avenues for the purpose of entering into a contract for furnishing Sodium Chloride (Rock Sait) for use as a deicer, for a period of one (1) year.

All in accordance with specifications which are now on file in the office of the Village Administrator. Bids shall be plainly marked, 'Sait Bids' and date of the bid opening on the outside of the envelope.

Each bid must contain the name of each and every person interested in the same and must be accompanied by a bond or certified check drawn on a solvent bank in the amount of ten percent (10%) of the bid to the satisfaction of the Village Administrator as a guarantee that if said bid is accepted, a contract will be entered into. Bonds or checks of unsuccessful bidders will be returned forthwith and the bond or check of the successful bidder will be returned for the contract.

The Village of Lockland, Ohio reserves the right to reject any/and albids.

By Order of the Council of the Village of Lockland, Ohio

as bids.

By Order of the Council of the VI-lage of Lockland, Ohio
William V. Mount
Village Administrator
August 9,16
192788

LEGAL NOTICE FOR SALESMAN LEGAL NOTICE FOR SALESMAN Pursuant for the provisions of Sec-tions 1707.01 to 1707.45, inc., R.C., notice is hereby given that on the month of August, 1982, residing at "Beverty" L. Harriman, 10617 Conve Court, Cincinnati, Ohio 45422 (filed an application with the Division

Sealed Proposals will be received by the Village of Woodlawn, Ohio 10141 Woodlawn Blyd, in said Village, until 12 O'Clock Noon August 24, 1982, for "STORAN WATER ELIEF SEWER PROJECT - SPRING-FIELD PIKE NORTH OF RIDOLE ROAD", as shown on the plans and set forth in the specifications now on file and available to bidders for inspection in the office of the Village Engineer, FREDERICK SCHILDHAUER ENGINEERS, 3356 North Bend Road, Cincinnall, Ohio 45239.

LEGAL NOTICE

LEGAL NOTICE
The following storage units are
delinquent rentors and subject to
public auction according to House
Bill 410, Auction to be held at 4932
Marburg, Cintil, Ohio. 29, 12:30 P.M.
Jeff Bridges
5240 Hunter Ave.
Cintil, Oh. 45212
Anthony Biggers

Anthony Biggers 6232 Montgomery Rd. Cintl, Oh. 45213

Cinfl, Oh. 45213
Jerome Green
3922 Slaindsile Ave
Cinfl, Oh. 45213
Greg Harris
3013 Park Ave.
Cinfl, Oh. 45206
Ron Hibbard
890 Holyoke Dr.
Cinfl, Oh. 45206
Sharon McCreary
4324 Duck Creek Rd.
Cinfl, Oh. 45207
Dwight Reed
1911 Westmont
Cinfl, Oh. 45205
Fannie White
11054 Oak St.
Charley Oh. 45242
August 9, 16, 1982
192794
LEGAL NO

LEGAL NOTICE
Notification, the following storage units are delinquent rentors, and subject to public auction according to House Bill 410. Auction to be held at 2555 E. Kemper Rd. Sharonville, Aug. 22, 12:30 P.M. Russell Drake 74 Motel North Bend Canti, Oh. 45239 Betty Suffles P.O. Box 8054 Knoxville, Tenn. 37918 Robert Partiow 1620 Centerioga Ave. Cinit. Oh. 45231 Harland Conver 4426 Ebrook Ave.

Cinti, Oh. 45241 Urylee Thompson 604 Brunner Ör. Cinti, Oh. 45240 Scott Boulnois 4462 Fehr Rd. Cinti, Oh. 45238 Juliet Watson 1.432 California Ave. Cinti, Oh. 45237 Riccard Walker 2510 Richardiand Ave. Cinti, Oh. 45212 Ed Wood

Cinti, Oh. 45212 Ed Wood 3709 Drave Ave. Cinti., Oh. 45209 Wanda Tudor 710 Houghton Dr. Katy, Texas 77450 Kathieen Human 2224 Jeffers on Ave. Norwood, Oh. 45212 August 9, 16, 1982 192793

But you need each other.

LEGAL NOTICES

BRANCHES OF THE WORK TO BE BID - AT ALL FOUR LOCATIONS DIVISION 15 - MECHANICAL: Section 15100 - General Heating Re-quirements Section 15200 - Supplementary Heating Requirements

have visible on the performance of said Contracts, a minimum of five (5%) percent minority workers working on the lob.

The Contractor shall furnish a bid security. In a form of a combined 10% 8ld Bond/100% Performance Bond as required by Section 153.571 of the Ohio Revised Code. Bid and/or Performance guaranty furnished in Bond Form shall be issued by a Surety Company or Corporation iceansed in the State of Ohio to provide said surety.

The Village of Woodlawn reserves the right to waive informalities, to except or reject any and all, or parts of any and all bids.

The cost of proposals and plans will be \$3.00 per set and is NOT refundable or refurnable.

WILLIAM J. SPRAUL,

VILLAGE ADMINISTRATOR 197787

August 7, 16, 1982
192793

INVITATION TO BID
(LEGAL NOTICE)
By order of the Board of Trustees of the Public Library of Cincinnati and Hamilton County Ohio, sealed proposals will be received at the Main Public Library, 800 Vine Street, Cincinnati, Ohio ASDO2, until 12:00 Noon, on Sept. 7, 1982, for furnishing all labor, materials, equipment and doing all work necessary to complete the Project titled REPAR OF HEALTING SYSTEMS AT FOUR BRANCH LIBRARIES BONHAM

LIBROR NIPARIE
MADBERPALE
VESTWOOD

at in accordance with the Contract Documents for the Project as prepared by CURTIS D. SUMMERS, INC ENGINEERS-ARCHITECTS.
Proposals will be publicly opened and read aloud immediately thereafter. The work required by these Contract Documents (Orrawings and Specifications) shall be exercited under one agreement for the following branches of work as described under instructions To Bid-

The Board of Trustees of the Pub-lic Library of Cincinnati and Hamil-ton County reserves the right to re-ject any or all bids and to waive any informatities in bidding. By Order of: The Board of Trustees of the Public Library of Cincinnati and Hamilton County, Ohio John T. Nolan, Jr., President 197782

CALL

CLASSIFIED

BEST

Non-Collusion Affidavit of Prime Exchars. 5. Bidder's Certification.

section 1320 - Supprinentary
heating Requirements
Contract Documents (Drawings
and Specifications) and Proposal
Forms may be obtained at the offices of Curtis D. Summers, Inc.,
7800 Laurel Avenue, Cincinnati,
Ohio 45243. Telephone (513) 5614020. Two sets of documents will be
provided with no deposit required.
Each proposal must contain the ful
name of the party or parties making the same, and all persons interested therein, and must be accompanied by a certified check, on a
solvent bank, or a bond in the sun
of:
Ten Percent (10%) of the bid
amount as a guarantee that if the
proposal be accepted, a contract
will be entered into. Bidders must
use required printed forms, as none
other will be accepted. The bidder
to whom the contract is awarded
will be required to furnish a corporate surefy company bond in the
sum equal to 100% of the proposal.
Bidders must compily with the
State's prevailing rate of wages on
public improvements in Hamilton
County, Ohlo, as ascertained and
determined by the Department of
industrial Relations, as provided in
Section 4115.04 of the Revised Code
of Ohlo, or the Federal's prevailing
rate of wages contained in the
Wage Determination decision of
the Secretary of Labor, whichever
is the higher rate.
Each Bidder must submit, with his
or her bid, a certification or compilance with the Aftirmative Action
Requirements under Part I or Part
I of the Cincinnati Hometown Plan
E.E.O. Bid Conditions issued by the
U.S Department of Labor.
Each Bidder must insure that all
employees and applicants for employment are not discriminated
against because of their race,
creed, color, sex or national origin.
The successful Bidder also must
comply with all the provisions of
(a) The Davis-Bacon Act, (b) Contract shall be performed in accordance with "Safety and Health Regulations for Construction", and
subsequent ammendments, as
promulgated by the Department of
Labor and identified as Chapter
XVII of Title 29, Code of Federal
Regulations (CFR), Part 1928 (formerity Chapter XIII of Titl

RESULTS



Christopher Atkins and Kristy McNichol in 'The Pirate

'The Pirate Movie' a cheap mishmash

Shields' amateurish mate in

"The Blue Lagoon"), who laughs

and smiles his way through the

worst of all gimmicks, a plain

girl rejected who turns to wild

success in her dreams. As in

"The Wizard of Oz," the people

she knows in real life turn up in

6-year-olds will think it's neat,

but parents should be aware

that there is much sexual con-

tent to the film, for all its intent

to be humorous: gay jokes, bath-

room humor, bed gags of the

most obvious sort, and done as if

IT WAS filmed in Australian

sea coves and directed by Briton

Ken Annakin, who apparently is

trying to recreate the farcial

style of "Those Magnificent

Men in Their Flying Machines,'

odd, cheap mishmash more

leering than sensuous and, con-

sidering its erotic attitude, a

strange offering for the only

the Showcase cinemas. Adults

Johnston Party Boat

421-4455

PM and 3 PM. Adults \$2.00, Children \$1.50 ea. Load Public Landing, Cintl, Ohio

MOVIE GUIDE

'A Midsummer

AUTO IN SEPTIME FORTY PL

EXPLOSIVE! MORE ACTION THAN Raiders"

"Hospital Aus Massacre" at Central High

MIVE IN THEATHE OVE

THE ROAD WARRIOR

Night's Sex Comedy'

Extremely

ublic Excursions, Tues., Thurs. & Sunday 1

"The Pirate Movie" (PG) is at

audience it seems aimed at-

What he has given us is an

at a burlesque show.

which he also directed.

\$4; 11 and under \$2.

But it's a bummer. Possibly,

the dream.

"The Pirate Movie" has the

By Dale Stevens

You have to figure the people who churned out "The Pirate Movie," were taking advantage of a public-domain technicality to beat "The Pirates of Penzance" to the movie houses.

"Pirates of Penzance" is the current Broadway musical hit based upon the Gilbert and Sullivan operetta. "The Pirate also a musical uses the same story with a few songs of its own. Because of the age of the material, no one controls the rights to the story, thus this film is legal, if ethically questionable.

"THE PIRATE Movie" actually adapts the story in its own way, preferring a raunchy, slapstick approach that borrows, begs or steals from just about every success known to man except walking on the moon.

In the course of this poorly imagined yarn, we see bits and pieces taken from "Star Wars." "Being There," "The Black Stal-"The Blue Lagoon" and "The Pink Panther"; some Mae West dialogue: a touch of the Keystone Kops; and on and on.

Perhaps this is intended to be a satire. If so, it fails. Most of the things we're supposed to laugh at are groaners. Did they really do that? Yes, they did, kitchen sink and everything

YOU HAVE to suspect that even the casting is a put-on. Kristy McNichol, usually a fine performer, seems deliberately miscast as the heroine. She's flat, dull and improbable, mismatched only by the presence of [Christopher Atkins (Brooke

FERGUSON HILLS SLUMBER PARTY MASSACRE" (R) "HOSPITAL MASSACRE" (R) Flea Market Sat.-Sun. 7:00 a.m.-4:30 p.m

HYDE PARK ETTE ERIE AVE 121-4845 ESQUIRE TELEDLOW AVE ZET-STSO

"A MIDSUMMER NIGHTS SEX COMEDY" (PG)

AMBASSADOR 1845 MADESON ED.

Cincinnati Won't Let It Go! Academy Award Winner! Best Picture! "CHARIOTS OF FIRE" (PG) 7:30, 9:40 20th CENTURY 3073 MADISON RO

CANNERY ROW" (PG) 7:30 Meryl Streep "French Lieutenant's Woman" Adults \$2 - Child \$1



ACADEMY DRIVE IN MONTGOMERY RD. 683-3092

PIKE 27 DRIVE IN U.S. 27 COLD BPRINGS 441-0909

DIXIE DRIVE-IN DAKLEY DRIVEIN 5033 MADISON RD. 271-4600

ad elsewhere on theatre page

New band slows Taylor down

By James Chute

James Taylor looked lost. wandering alone toward the front of the darkened stage, the sleeves rolled up on his wrinkled white shirt and a look of seeming bewilderment on his face.

He soon found the guitar for which he was searching, and, as he acknowledged applause from an audience that filled the ATP Stadium to capacity Saturday, pedal-steel guitar Dan Dugmore slipped in behind him.

Taylor strapped on a guitar and proceeded to set the tone for the evening by playing a lullaby: "Sweet Baby James," the title track from the 1970 album that made him a star.

PERHAPS 'STAR' is not the proper description for Taylor. The word star implies glitter, pizzazz. Despite his considerable influence during the '70s, and a media-documented marriage and divorce to another pop star. Taylor has built his career on substance rather than on image.

Taylor's best songs are unusually insightful. Even his most upbeat music doesn't just make you feel good, it makes you feel good about yourself and about others around you.

Indeed, a typical Taylor concert provides more good feelings

than an orgy. His past several concerts in Cincinnati at Riverfront Coliseum have been memorable. The consistent high level of his performances has provided him with an audience who will come to see him whether or not he has records on the charts. He is one of the few pop-rock artists whose appeal goes far beyond whatever trend happens to be hot.

AT THE ATP, however, Taylor did not live up to expectations or to the standard he has set in his previous concerts. Certainly he was in exceptional voice Saturday. His singing only gets better, and the emotion and sentiment he is able to communicate through a simple lyric borders on the remarkable

Unfortunately, his effectiveness was largely curtailed by the James Taylor musicians in his band. Bassist Leland Sklar and pedal steel player and occasional rhythm guitarist Dan Dugmore remain from the tour band Taylor had assembled in years past. But several of the key members are

Lead guitarist Waddy Wachtel used to provide the band with an edge not evidenced in Taylor's own playing. His playing energized the group but somehow still remained within

the bounds of Taylor's style. Andrew Gold has replaced Wachtel. but Gold's contributions were insignificant Saturday.

Drummer Rick Marotta has been replaced with a wellintentioned Rick Shiosser. whom Taylor introduced as a native Cincinnatian, And, in a move that will be recorded in the annals of rock. Little Feat founding member and keyboardist Bill Payne has joined Taylor for this tour

THE RESULT is a sound in which Sklar's bass and Taylor's guitar predominate. The other musicians apparently are still settling into working with Taylor. The band has considerably less range than Taylor's other outfits; and, especially in the harder-rocking numbers, the band's weaknesses were evident.

Also side effects of breaking in a new band were the inordinate length of time between songs and the general haphazard manner in which the show was constructed and executed.

Still, Taylor at 50 percent gives more than many people can at full capacity. He satisfied an enthusiastic audience with renderings of most of his betterknown songs, ranging from 'Fire and Rain' to "Mother

With a format focusing on greatest hits, however, it might seem that Taylor is a figure from the past rather than one who will affect the future. Yet he has the talent and musical material to remain one of the major musical forces of the '80s. Whether he will or not was not evident in this concert.

Costello's latest may be his best

By Don McLeese

Field News Service Chicago Sun-Times Elvis Costello and the Attrac-"IbMePdErRoIoAmL" tions. (Columbia) 4 stars.

So much of pop is strategy; taking elements that strike a responsive chord in the widest possible audience and rearranging them-nay, reinventing them-in such a manner that they sound fresh all over again. The most inspired pop turns the neat trick of presenting itself as both universal and unique.

"IbMePdErRoIoAmL" "Imperial Bedroom," if you separate the capital and lowercase letters) reconfirms that Elvis Costello is the master strategist of contemporary pop -an artist whose command of the culture's twists and turns is so total as to be almost subver-

No one else could weave references ranging from Cole Porter to classic Merseybeat and Motown to American football 'I'm a little down, with a lifetime to go") into a coherent whole that is both open-endedly suggestive and elliptically per-

In contrast to his most powerfully claustrophobic work of the past, the album finds Costello opening himself to a greater array of experience and depth of emotion. The ballads here-"Almost Blue," "Kid About It" and "Boy With a Problem"-are uniformly gorgeous, although never merely pretty. While there are no flat-out rockers, the

tautness of the mid-tempo arrangements results in a tension rivaling rock at its most vital. Stripped to the bone, the music cuts to the heart.

Geoff Emerick's production is suberb; the Attractions provide state-of-the-art support; Costello's singing has never sounded better. Elvis Costello is our finest contemporary songwriter; this could well be his finest collection of songs.

Warren Zevon. "The Envoy" (Asylum) 312 stars.

In the past, Warren Zevon's material has been steeped so heavily in literary artifice and hard-boiled romanticism that it seemed to reflect a sensibility that had been learned as much as lived. Although traces of stylistic over-reach remain, "The Envoy" represents Zevon's most consistent work since 1978's "Excitable Boy," and his most compelling to date.

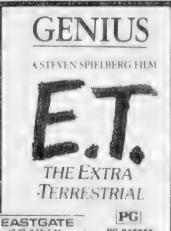
"Ain't That Pretty at All' sounds like Zevon has learned a bit about punk ("I'd rather feel bad than feel nothing at all"); "Never Too Late for Love" and "Looking for the Next-Best Thing" sound like he knows even more about love (or a reasonable facsimile). "Let Nothing Come Between You" is the happiest song he's ever recorded. "Charlie's Medicine" is among the toughest.

Zevon's bluntness throughout suggests that shoot-to-kill is still the name of the game, but his aim is truer than ever.



SHOWCASE





SPRINGDALE

HO PASSES ERLANGER



PG

SPRINGDALE



LAST WEEK OVER 10 MILLION PEOPLE HAD A HELLUVA GOOD TIME WITH BURT AND DOLLY.

CATCH THE FUN!



SPRINGDALE ERLANGER EASTGATE

EASTGATE

SPRINGDALE 2.00; 4.00; 6:00; 8:10; 10:10 8:10; 10:10

THINGS ARE TOUGHALLOVER can also be seen at the following Drive-ins "Richard Pryor..." - 2nd feature at Drive-ins only DAKLEY DRIVEN

Richard Pryor Live on the Sunset Strip

R

ROAD WARRIOR - see ad elsewhere



BELLY LAUGHS: -NEW YORK POST `IT'S AVERY VERY FUNNY MOVIE:

HENRY WINKLER . MICHAEL KEATON . SHELLEY LONG Tri-County

275-East / Florence / Mt. Healthy Drive-in ORIVE-IN OPENS AT DUS 1:00-3:10-5:20-7:30-9:45 2nd Feature at Drive-ins only "ROLLOVER"

"It'll lift you up where you belong."



GENTLEMAN PARAMOUNT PICTURES PRESENTS

INNAMED TO LEGATE PRODUCTION A TAYLOR HACKFORD FILM RICHARD GERE-DEBRA WINGER AN OFFICER AND A GENTLEMAN Also starring DAVID KEITH and LOUIS GOSSETT, JR. as Foley Original Music by JACK NITZSCHE Written by DOUGLAS DAY STEWART - Produced by MARTIN ELFAND - Directed by TAY LOR HACKFORD
A PARAMOUNT PICTURE RESTRICTED 430

R UNDER 17 REQUIRES ACCOMPANYING PARENT OR ABULT SHARBIAN **NOW SHOWING** Kenwood

Northgate / Florence

2.10, 4:35

7-35, 10.00

DAVE INS OPEN AT 7:30

McNichol, Atkins to team up

HOLLYWOOD (UPI) — Kristy McNichol, of TV's defunct "Family" series, and Christopher Atkins, who starred in "Blue Lagoon," will be teamed up for "The Pirate Movie" to be filmed in Australia.

Richard Franklin will direct the adventure dramalove story on locations around Sydney and Queensland for producer David Joseph and JHI Productions.

The youthful American stars will be surrounded by an Australian cast, including Ted Hamilton, Noel Ferrier, Jill Perryman and Gary MacDonald.

'The Pirate' Inspires Offer Of Treasure

"The Pirate Movie" provided the inspiration for Columbus Square Mall's special Treasure Hunt bonanza for shoppers.

This swashbuckling musical adventure film, which opened at the Columbus Square Eight theater Aug. 6, stars Kristy McNichol and Christopher Atkins. It's a David Joseph Presentation, released through 20th Century-Fox, rated PG.

The music-comedy is based on Gilbert and Sullivan's "The Pirates of Penzance" and was filmed on location in Australia.

McNichol plays Mabel, a mousey modern teenager lacking in self-confidence and social skills, who falls in love with Atkins, a popular local boy who performs fancy fencing feats aboard an old pirate ship for tourists visiting the harbor where they both live.

During a boat ride Atkins arranges for Mabel's girl-friends, Mabel chases after them in a tiny craft, capsizes and is washed ashore on a deserted island. Lying stunned on the sand, Mabel has a dream which whisks her from the island shore to the high seas, back in time to the days when bands of brigands sailed under the banner of the Jolly Roger.

Mabel is transformed into a vivacious Victorianera young lady and Atkins becomes Frederic, a dashing apprentice pirate who abandons the life of a buccaneer to defend her home against attack by the pirate king and his crew of choral cutthroats.

"The Pirate Movie" stimulates the imagination and provides pure entertainment with its romantic overtones spiced with

laughter and the excitement of a sword fight. The spirit of Gilbert and Sullivan lingers, but the movie has a completely modern approach.

Kristy McNichol is 19 years old and has already played in four movies and

Continued On Page 28

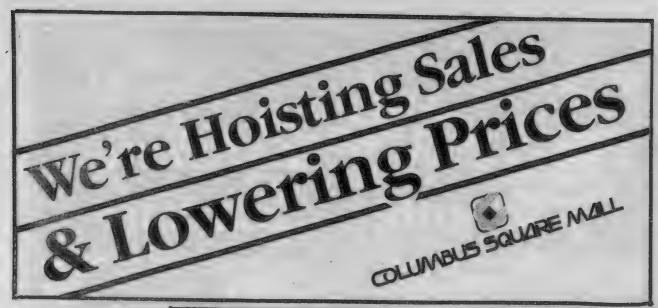
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'Pirate'

Continued From Page 26

a popular TV series. She first stepped in front of a camera to make a commercial when she was seven.

She got a major break after she appeared in a part on "Starsky and Hutch." The creators of the TV series "Family" saw her in that show and offered her the role of Buddy. Her acting in "Family" earned her two Emmy awards and she went on to win the People's Choice and Golden Globe Awards.

She loves sports, particularly football, and enjoys cutting hair, photography, singing and traveling.

Christopher Atkins waited for some time after his success in "Blue Lagoon" before he accepted another movie role. "The Pirate Movie" brought just the part he had been waiting for.

At 20, he was cautious about his second movie, feeling that "Hollywood's very scary." Filming Blue Lagoon" with Brooke Shields in Fiji changed his future. Now he has accepted a starring role in a third film, "Terrible Game." He loves football, scuba diving, baseball, fishing, and "anything outdoors."



Demon brigades vary strategy to test tactics

By MICHAEL BLANCHET one time,
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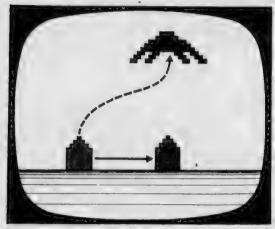
video offering, pits the player against a fleet of hovering demons. The twist is that each progressive demon wave uses a different attack strategy.

In each of the 10 waves, players are granted three bunkers, or game lives. Each time the player destroys a wave of demons (there are eight demons in each wave), a bonus bunker is added to the player's reserve, until a maximum of six is reached.

A joystick controller is used to move your fighter either left or right, out of the path of enemy missiles. Your retaliatory missiles are launched by a touch of the red button.

Each wave of Demons will employ a different attack strategy. Your counterattack will remain relatively unchanged, with the exception of a few tactics

Although you will face a total of eight demons per round, only three will appear on the screen at



To use tracer shots effectively, fire a missile, then move your ship under the demon.

Night out—

'Pirate Movie' aims for juvenile crowd

Most of the swashbuckling that goes on in "The Pirate Movie" consists of kicks in the groin and naughty jokes about sex and people's private parts. Some of the jokes are even familiar.

Then there's romance, singing, dancing, a pizza fight, fleeting takeoffs on "Jaws," "Raiders of the Lost Ark" and "Star Wars," with a "Grease" ending.

It is this mixed-bag approach that "The Pirate Movie" attempts to make successful. It would have been better to lighten up on the naughty elements and concentrate on good, clean, adolescent fun or vice-versa: It's difficult finding a balance that appeals to both the teen set and adults.

In this musical/comedy/romance, the plot involves Mabel (Kristy McNichol), a shy, awkward girl who instantly falls in love with Frederic (Christopher Atkins), an All-America golden boy, who demonstrates pirate sword-fighting for tourists on an old ship. While she's chasing Frederic in a sailboat, she is swept overboard, washed up on a beach and dreams she is in the 19th Century and Frederic is an apprentice pirate aboard a ship of well-seasoned pirates.

He is looking for love, and wants to give up the mean life of a pirate. "I've been as low and vicious as I could . . . all I can think about is girls." Golly gee, it's hard to believe he's ever been low and vicious. He is so naive that he asks Ruth (Maggie Kirkpatrick), a woman aboard the ship, "Compared to other women, are you beautiful?" He is not so brave that he can't resort to barking like a dog to ward off foes.

In her dream, Mabel is the daughter of a major general and also is looking for love. She doesn't seem too concerned about Frederic's pure and innocent approach (though she should be). She is spirited, however. Eventually, she and Frederic must fight off the Pirate King, well played by Ted Hamilton.

As characters, Mabel and Frederic are superficial, but this can be forgiven, if one keeps in mind that their romance is just a fantasy in the mind of an awkward girl. In that respect, the movie does have some room to be corny and superficial. McNichol and Atkins give energetic performances, make a cute pair

As for romance in the movie, there is love at first sight, plenty of starry-eyed gazes, walks toward one another on the beach and smooching for Frederic and Mabel, but nothing too steamy. Music and songs work fairly well. One particularly enjoyable rapidfire ditty is sung by Mabel's father, the major general as he introduces himself into the film. Filmed in Australia, the movie has some lovely beach scenes.

Although there are a few redeeming qualities in "The Pirate Movie," mostly it gives young teens something to whisper, giggle and poke each other about. It's showing at the Malco Quartet and the Mall of

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one time, and only one of the three will strafe the

In the first two rounds, the bombs fall in an almost true vertical path and are easily dodged. The laser blasts of wave 3 and 4 demons are a little trickier. These blasts travel parallel to one another. Any area between the deadly rays is dangerous to the

well-being of your ship.

The first real test of defensive maneuvering comes in round 5, whose five demons split when you hit them, and the minidemons dive at your base.

The diving minidemons are a lucrative source of points. The easiest way to annihilate them is to stand still and fire repeatedly. If they consistently elude your shots, move left to right. The diving demons will eventually disappear off the bottom edge of the

The bomb-dropping demon will split just like the passive demons. Since it will drop fewer bombs after it is split, shoot the bomb-laden demon first. Only one of the halves will continue ejecting deadly shells. Then home in on the passive demons. Wait until the passive demons are out of the way before you finish off the bomb-dropping demon. If you don't wait, a complete bomb-laden demon will materialize the moment you shoot the bomb-dropping half.

During waves 7 and 8, laser-wielding demons reappear. Like their cousins in the previous two waves, these creatures will divide when hit. Once again, knock the punch out of the armed demon by shooting him first. Only one of the resulting minidemons will shoot at you. Now go to work on the unarmed demons.

In later stages of the game, the demons' sense of your position becomes more acute. Their bombs will track you. Instead of falling vertically, they will descend at an angle toward your bunker. Attacking the most aggressive demon is still a good opening strategy. The trick is getting underneath him for a good shot. You'll note that the demons, particularly the armed ones, move and fire in a rhythm. Watch for the pattern. After a few seconds, you should be able to judge when it is safe to duck under the demons.

Rounds 4 and 8 give you the "tracer" shot. You can alter the flight path of a tracer shot by moving your base as the shot goes upward. The ascending shot will move in the same direction as the shifting

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To use tracer shots effectively, fire a missile while stationed either left or right of your target. Then move your ship under the demon. The missile will mimic your actions.

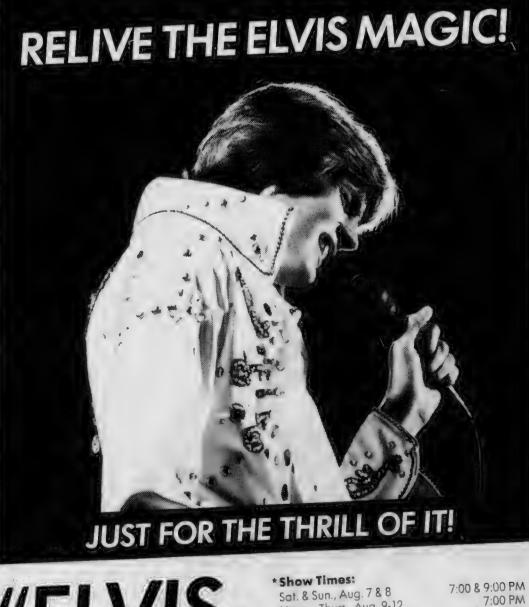
Rounds 9 and 10 are played with a partner. Control of the laser bases shifts every four seconds. The change in command is signaled by a change in the bunker's color. Each player uses a separate joystick and maintains his own point tally, but game lives are

used and lost together. If the laser base is destroyed under your partner's command, you will be awarded 500 points. There is a devious way to collect this bonus. Simply place the laser base in jeopardy just before control is transferred. Mentally count the seconds you maintain control of the bunker. Just before the base changes color, move it under a descending salvo. By the time your partner gets a chance to react, it will be

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Veekend! at the movies



"The Pirate Movie" Cine 6.

The pits. Gilbert and Sullivan get in the groove for this updated musical somehow based on "The Pirates of Penzance." Kristy McNichol (in full Olivia Newton-John fig) is capsized in a boat, which knocks her into a trashy Technicolor dream of pirates and Christopher Atkins (a fig newton). There are a few numbers from the G&S original, a plethora of dire new songs and even one by Kool and the Gang in this witless glop compounded

of desperate in-jokes and crotch humor. Rated PG. Keelhauled Seagull.

Show times: 1, 3, 5, 7, 9, 11

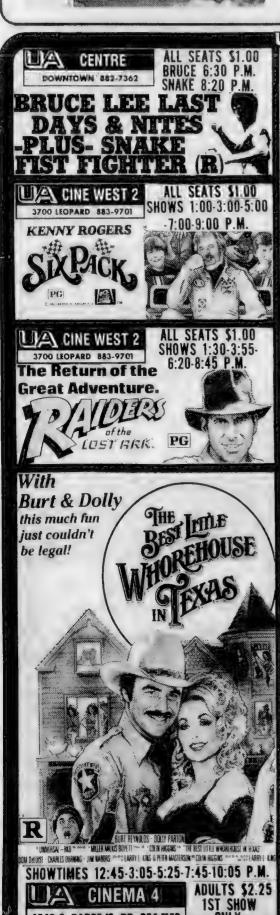
"Raiders of the Lost Ark" Cine West.

Archeologist Indiana Jones (good-natured, grubby Harrison Ford) returns to bull and whip his way through this ingenious, fastpaced adventure from director Steven Spielberg, already riding high this summer with "E.T.' and as producer of "Poltergeist." Rated PG. ***

Show times: 1:30, 3:55, 6:20, 8:45

Continued on Page 22

Christopher Atkins and Kristi McNichol in 'The Pirate Movie'



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ACCENT

'Pirate Movie' has its problems, but ends up as mildly entertaining

By OWEN HARDY

"I can see why they call it 'The Pirate Movie," said one sarcastic film-goer to a friend Thursday night following the sneak preview of the Kristy McNichol/Christopher Atkins musical comdedy. "They take your money and run."

That criticism might be a little harsh, but the adaptation of the Gilbert and Sullivan classic light opera, 'The Pirates of Penzance," is a decidedly mixed bag. It opened yesterday at Oxmoor, Raceland, Westland and Trans-Lux.

The Australian-produced "Pirate Movie" set itself a seemingly impossible task: To rework the 100-yearold, charming opera into a film somehow palatable to a modern-

day, teen-age audience. In general, however, "The Pirate Movie" suffers from a cinematic identity crisis, bolting again and again from the witty, styllzed songs and very British humor of Gilbert and Sullivan to a hodge-podge of high-school sex jokes, broad slapstick and sappy rock music.

The film's plot is roughly the same as its progenitor's, although it is presented as a dream by a modern-day Mabel (Miss McNichol).

MOVIE **REVIEWS**

On his 21st birthday, Frederick (Atkins), who has grown up with a merry but marauding band of pirates, resolves to leave them. Guided by his fierce sense of duty, he declares that he will henceforth seek their destruction.

The youth, however, has had limited experience with women, and when he puts ashore and meets the fair young Mabel (transported in her dream to the 19th century), he momentarily forgets his goal in order to pursue the pleasures of love.

The pirates, meanwhile, also put ashore and harass Mabel's father, Maj. Gen. Stanley, and her giggly bevy of older sisters. Eventually, the pirates stage a raid on the major general's house, which is reluctantly defended by a squadron of Londonstyle bobbies.

Despite its problems, "Pirate Movie" at times displays an infectious inanity. It seems willing to go to any lengths to get a laugh. It borrows memorable moments, for example, from "Raiders of the Lost

Ark," "Star Wars" and the persona of the late Peter Sellers' Inspector Clouseau from the "Pink Panther"

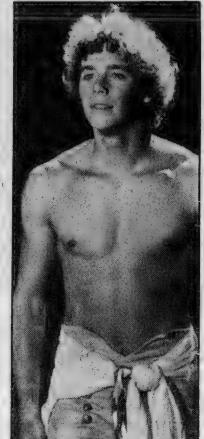
But much of the humor comes straight from Gilbert and Sullivan. The band of bobbies, singing their 'Tarantara! Tarantara!" song, demonstrate the absurdity of militarism with some the most intricate and ridiculous marching steps imaginable.

Unfortunately, "The Pirate Movie" suffers from director Ken Annakin's lethargic pace and the aforementioned sappy love songs, which obligingly show the young lovers bounding towards each other in slow motion on a surf-swept beach and otherwise billing and cooing.

Atkins' acting prowess is as skimpy as the loin cloth that at times swaddles his bronzed body. Miss McNichol fares much better, exhibiting a playful, self-deprecating sense of fun. The two sing and dance - firsts for both - and the results are adequate, nothing more.

The cast sings with gusto — although the sound track at Oxmoor's sneak preview was inexplicably

Rated PG. Sophomoric sex jokes.



Christopher Atkins displays his bare chest in "The Pirate Movie" — the same bare chest that has been featured in all the young actor's movies.

NBC leads nominations for Emmys, topped by 21 for 'Hill Street' By JERRY BUCK

Associated Press
LOS ANGELES — NBC's Cinderella series, "Hill Street Blues," was off to the ball again Thursday with 21 Emmy nominations, the same as a

NBC, third place in the ratings, triumphed over the other networks with 90 nominations. CBS, first in the ratings, received 83 and ABC had 70.

"Hill Street," which got nearly twice as many nominations as any other show, dominated some categories and grabbed all five nominations for best supporting actor in a drama series. In 1981 it received eight Emmys.
"Fame," another NBC series, with

12 nominations, was its closest competitor in the nominations for the 34th annual presentation of the television awards.

"Brideshead Revisited," a PBS miniseries of upper-class British manners, received 11 nominations. "M*A*S*H," which closes out its long and popular run this coming season, got 10 nominations. NBC's "Ain't Misbehavin'" and "Marco Polo" got eight each. So did "Lou Grant," the newspaper drama that was unexpectedly canceled by CBS, prompting a chorus of protests. "Taxi," the three-time Emmy-winning comedy dropped by ABC and picked up by NBC, also got eight nominations.

ABC's "Inside the Third Reich," NBC's "SCTV Network" and Operation Prime Time's "A Woman Called Golda" each got seven. "Barney Miller," the popular and critically acclaimed comedy ending eight easons on ABC, got five nomina-The Emmy presentations will be

telecast live from the Pasadena Civic Auditorium by ABC on Sunday, Sept. 19. John Forsythe and Marlo Thomas will be the hosts.

Here is a list of nominees in major categories for the 34th annual **Emmy Awards:**

Comedy Series: "Barney Miller," ABC; "Love, Sidney," NBC; "M*A*S*H," CBS; "Taxi," ABC; "WKRP in Cincinnati," CBS. Drama Series: "Dynasty," ABC; "Fame," NBC; "Hill Street Blues," NBC;

"Lou Grant," CBS; "Magnum, P. I.," CBS.
Limited Series: "Brideshead Revisited," PBS; "Flickers," PBS; "Marco Polo," NBC; "Oppenheimer," PBS; "Town Like Alice,"

Variety, Music or Comedy Program: "Ain't Misbehavin'," NBC; "American Film Institute Salute to Frank Capra," CBS; "Baryshnikov in Hollywood," CBS; "Night of 100 Stars," ABC; "SCTV Network," NBC.

Drama Special: "Bill," CBS; "Elephant an," ABC; "Inside the Third Reich," ABC; "Skokie," CBS; "Woman Called Golda," syndicated.

Informational Series: "Barbara Walters Specials," ABC; "Creativity with Bill Moyers," PBS; "Dick Cavett Show," PBS; "Entertainment Tonight," syndicated; "Middletown," PBS.

Animated Program: "Charlie Brown Cat in the Hat," ABC; "Smurf Springtime Special," NBC; "Smurfs," NBC; "Someday You'll Find Her, Charlie Brown," CBS.

Childrens' Programs: "Alice at the Palace," NBC; "Electric Grandmother," NBC; 'Please Don't Hit Me, Mom," ABC; "The Wave," ABC; "Through the Magic Pyramid," NBC.
Lead Actor, Comedy Series: Alan Alda,

"M*A*S*H"; Robert Guillaume, "Benson"; Judd Hirsch, "Taxi"; Hal Linden, "Barney Miller"; Leslie Nielsen, "Police Squad!" Lead Actor, Drama Series: Edward

Asner, "Lou Grant"; John Forsythe, "Dynasty"; James Garner, "Bret Maverick"; Tom elleck, "Magnum, P. I."; Daniel J. Travanti, "Hill Street Blues." Lead Actor, Limited Series or Special:

Anthony Andrews, "Brideshead Revisited"; Philip Anglim, "Elephant Man"; Anthony Hopkins, "Hunchback of Notre Dame, Hallmark Hall of Fame"; Jeremy Irons, "Brideshead Revisited"; Mickey Rooney, "Bill." Lead Actress, Comedy Series: Nell Car-

"Gimme a Break"; Bonnie Franklin, 'One Day at a Time": Carol Kane, "Taxi": Swoosie Kurtz, "Love, Sidney"; Charlotte Rae, "Facts of Life"; Isabel Sanford, "Jef-

Lead Actress, Drama Series: Debbie Allen, "Fame"; Veronica Hamel, "Hill Street Blues"; Michael Learned, "Nurse"; Michael Lee, "Knots Landing"; Stefanie Powers, 'Hart to Hart."

Lead Actress, Limited Series or Special: ngrid Bergman, "Woman Called Golda": Glenda Jackson, "Patricia Neal Story"; Ann Jillian, "Mae West"; Jean Stapleton, "Eleanor, First Lady of the World", Cicely Tyson, 'Marva Collins Story, Hallmark Hall of Fame.'

Supporting Actor, Comedy Series: Danny De Vito, "Taxi"; Ron Glass, "Barney Miller"; Steve Landesberg, "Barney Miller"; Christopher Lloyd, "Taxi"; Harry Morgan, "M*A*S*H"; "M*A*S*H." David Ogden Stiers,

Supporting Actor, Drama Series: Taurean Blacque, "Hill Street Blues"; Michael Conrad, "Hill Street Blues"; Charles Haid, "Hill Street Blues"; Michael Warren, "Hill Street Blues"; Bruce Weitz, "Hill Street Blues."

Supporting Actor, Limited Series or Special: Jack Albertson, "My Body, My Child"; John Gielgud, "Brideshead Revisted"; Derek Jacobi, "Inside the Third Reich"; Leonard Nimoy, "Woman Called Golda"; Lawrence Olivier, "Brideshead Revisited."

Supporting Actress, Comedy Series: Eileen Brennan, "Private Benjamin"; Marla Gibbs, "Jeffersons"; Andrea Martin, "SCTV Network"; Anne Meara, "Archie Bunker's Place"; Inga Swenson, "Benson"; Loretta Swit, "M*A*S*H." Supporting Actress, Drama Series: Bar-

bara Bosson, "Hill Street Blues"; Julie Harris, "Knots Landing"; Linda Kelsey, "Lou Grant'; Nancy Marchand, "Lou Betty Thomas, "Hill Street Blues."

Supporting Actress, Limited Series or Special: Claire Bloom, "Brideshead Revisited"; Judy Davis, "Woman Called Golda"; Penny Fuller, "Elephant Man"; Vicki Lawrence, "Eunice"; Rita Moreno, "Portrait of a Showgirl."

Cheech and Chong try a few new 'Things'

By ROGER FRISTOE Courier-Journal Critic

"Things Are Tough All Over" appears to be a transitional film for the comedy team of Richard "Cheech" Marin and Tommy Chong, who seem to be edging away from their identification with the drug culture and attempting to find a place in mainstream movie-making. In this, their fourth film, Cheech

and Chong prove that their earthy, slapdash humor can be just as effective without the drug prop. They come a cropper, however, by taking on double roles that are only half

The film opened yesterday at Alpha 1, Jeff Plaza, J-Town 4 and Village 8 theatres, and Clarksville and South Park Drive-Ins.

In prior films, the entire existence

'Zapped': Son of 'Flubber' with a little sex tossed in

By DAVID GOETZ

"Zapped" is a slightly sexy, vaguely vulgar update of the kind of comedies Walt Disney used to produce. It's "The Shaggy Dog" or "Son of Flubber" with (brief) upper female

Like the Disney films, it's pure foolishness, an adolescent power fantasy peopling the screens at the Showcase Cinemas and Georgetown Drive-In with a well-worn set of stereotyped parent, teacher and classmate figures. "Zapped" stars Scott Baio as Bar-

ney Springboro, a scientifically precocious high-school student spends long hours in the school's botanical laboratory. (Gee, the California school system must really be something.)

Ostensibly growing prize orchids for the principal, Barney is actually developing a plant food that will produce super marijuana plants. It's a money-making scheme cooked up by his wealthy, girl-crazy buddy, Peyton (Willie Aames.)

A laboratory accident with the super-food results in a lot of purple smoke that knocks Barney unconscious. When he wakes up, he finds he's possessed of telekinetic powers. the ability to move physical objects with his mind.

Peyton and Barney's girlfriend, Bernadette (Felice Schachter), quickly discover his abilities. Bernadette-wants to do some controlled scientific testing, Peyton wants to pitch a winning ball game to impress'a cheerleader.

And Barney - well he doesn't seem to have much imagination when it comes to his power. He uses it to throw prune juice on his father and frighten his mother with a ventriloquist's dummy (Who wouldn't?)

but mostly he does whatever Peyton

wants him to do.

Peyton, of course, has big money plans for Barney's power. Ultimately he intends to use it to break the casinos in Las Vegas. But in the meantime, there's that cheerleader he wants to win from her collegeman boyfriend.

The hijinks culminate in prom night when Barney gets just a little mischievous and all the formal gowns start to fly off the coeds. "Zapped" is pure situation com-

edy, produced on the television model. It doesn't waste time developing and motivating characters, or in setting up scenes and locations.

Baio and Aames, who share top billing like a juvenile Newman/Redford combination, are both video veterans - Baio from "Happy Days" and Aames from "Eight is Enough" - and that background shows in their acting style.

No one's gone out of his way to be original, borrowing material instead from half a dozen other Hollywood

But all that's probably not going to be important to the young-adult audience at whom "Zapped" is aimed. It's just a little silliness and with a little tease of sex thrown in.

Rated R. Brief female nudity and a few bad words.

of Cheech and Chong's pot-head characters, Pedro and The Man, seemed to center on their constant search for substances to smoke, snort or swallow. In "Things Are Tough All Over," there is considerable talk about drugs but very little indulgence. Their abstinence is presented as a

matter of necessity rather than choice, with the indication that the drugs are either unavailable or unaffordable. This attitude is best illustrated by Chong's line, "I don't do drugs any more ... You got any?"

The new outlook is also reflected

in the style of the film, which has a "straighter" look than the previous Cheech and Chong efforts. Leisurely and episodic, it allows room for the stars to indulge in the improvisational routines they do best. But the overall approach is conventional, and there's even a plot of sorts. In their roles as incompetent car-

wash attendants and part-time musicians understandably eager to escape a bitter winter in Chicago, Cheech and Chong create several uproarious moments. They agree to drive a limousine to Las Vegas for two Arab brothers. The Arabs, who need to "launder" it quickly, hide \$5 million in cash in the limo.

On the way west, the dopey duo loses both the car and the money. Stranded in the desert with no food or money, they hitch a ride with two sexy Frenchwomen, who escort

them to a motel for kinky fun and The Frenchwomen are played by

Rikki Marin and Shelby Fiddis, the stars' real-life wives, who prove to be fetching but amateurish ac-After being deserted by the la-

dies, Cheech and Chong encounter television comic Rip Taylor, who plays himself and offers a mercifulbrief demonstration of his act, with its silly props and tired jokes. For reasons known only to the scriptwriters, Taylor dresses Cheech and Chong in outrageous drag and escorts them about town.

Director Thomas K. Avildsen cuts between the pair's adventures and footage of the Arabs, who are on their trail in pursuit of the cash. The film ends with a frantic chase through downtown Las Vegas. The big problem is that Cheech

and Chong also play the Arabs. Chong, unrecognizable with a huge false nose, plays Prince Habib, and Cheech is Mr. Slyman, the victim of a botched hair transplant that makes him look like a bewildered The characterizations of the

rabs are not only offensive but emphatically unfunny. While half the film is zanily amusing, the other half falters awkwardly.

Rated R. Rough language, a glimpse or two of nudity, and some crude humor devoted to bodily

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Waylon Jennings and Jessi Colter: \$ p.m.
IROQUOIS AMPHITHEATER — Kentucky Music
Weekend: 7:30 p.m.
LOUISVILLE PALACE — The Temptations Reunion: \$ p.m.

ON STAGE

ACTORS THEATRE OF LOUISVILLE — Winnie the Pooh (Pamela Brown Auditorium): 2:30 p.m. Arabian Nights (Pamela Brown Auditorium): 8 p.m.

DERBY DINNER PLAYHOUSE (Clarksville) —
Guys and Dolls: buffet 6:45 p.m., show 8:30.

HORSE CAVE THEATRE — She Stoops to Conquer: 2 p.m. Central Daylight Time. A Thousend Clowns: 8 p.m. C.D.T.

J. DAN TALBOTT AMPHITHEATRE (Bardstown)
— The Stephen Foster Story: 8:30 p.m. Matinee, 3 p.m. in the Nelson County Senior High School.

SHAKESPEARE IN CENTRAL PARK — Cymbelline: 8:45 p.m.

MOVIES DOWNTOWN AND SUBURBAN

ALPHA 1 CINEMAS — Cheech & Chong's Things Are Tough All Over (R): 1:15, 3:15, 5:15, 7:15, 9:15, 11:15. Star Trek II — The Wrath of Khan (PG): 1,

3:05, 5:10, 7:20, 9:30, 11:30. Raiders of the Lost Ark (PG): 12:50, 3, 5:10, 7:20, 9:30, 11:35. On Golden Pond (PG): 1, 3:05, 5:10, 7:15, 9:20, 11:25.

JEFF PLAZA (Jeffersonville) — Raiders of the Lost Ark (PG): 12:50, 3, 5:10, 7:20, 9:30, 11:40. Cheech & Chong's Things Are Tough All Over (R): 1:15, 3:15, 5:15, 7:15, 9:15, 11:30.

J-TOWN & — Star Trek II — The Wrath of Khan (PG): 1, 3:05, 5:10, 7:20, 9:30, 11:30. A Aldsummer Night's Sex Comedy (PG): 1:10, 3:10, 5:10, 7:10, 9:10, 11:10. Raiders of the Lost Ark (PG): 12:50, 3, 5:10, 7:20, 9:30, 11:35. Cheech & Chong's Things Are Tough All Over (R): 1:15, 3:15, 5:15, 7:15, 9:15, 11:15.

11:15.

KENTUCKY — Star Trek II — The Wrath of Khan (PG): 1, 5, 9. Some Kind of Hero (R): 3:10, 7:10.

OXMOOR — An Officer and a Gentleman (R): 12:40, 2:55, 5:20, 7:33, 9:55, 12:15. The Pirate Movie (PG): 1:45, 3:40, 5:20, 7:30, 9:30, 11:15. The Secret of NIHAM (G): 1:10, 2:45, 4:25, 6. Firefox (PG): 7:20, 9:40, 11:55, Rocky III (PG): 1:45, 3:35, 5:30, 7:35, 9:40, 11:30, TRON (PG): 1:30, 3:20, 5:20, 7:15, e:10. 10:55.

7:35, 9:40, 11:30, TRON (PG): 1:30, 3:20, 5:20, 7:15, 9:10, 10:55.

RACELAND — Rocky III. (PG): 1:30, 3:30, 5:25, 7:35, 9:35, 11:35, Porky's (R): 1:40, 3:30, 5:20, 7:30, 9:30, 11:20. The Pirate Movie (PG): 1:20, 3:20, 5:30, 7:30, 9:30, 11:13. The Secret of NIAH (G): 1, 2:30, 4, 5:30. TRON (PG): 7:30, 9:30, 11:15.

SHOWCASE CINEMAS — Night Shift (R): 1:10, 3:15, 5:15, 7:25, 9:40, 11:50. Young Doctors in Love (R): 1:20, 3:20, 5:20, 8, 10, 12. The World Accord-

Ing to Garp (R): 1:15, 4, 7:15, 9:45, 12:10. The Road Warrior (R): 1:30, 3:30, 3:30, 7:30, 9:30, 11:40. E.T., The Extra-Terrestrial (PG): 12:30, 2:35, 7:20, 9:50, 12:05. Zapped (R): 1:30, 3:30, 5:30, 7:30, 9:30, 11:40. The Best Little Whorehouse in Texas (R): 12:35, 2:50, 5:05, 7:25, 9:55, 12:10. Annie (PG): 1:30, 4, 7:15, 9:40, 12. Potfergiest (PG): 1, 3:10, 5:20, 7:40, 10, 12:10. TRANS-LUX (Clarkuvine) — Rocky III (PG): 1:30, 3:30, 5:30, 7:30, 9:30. The Pirate Movie (PG): 1:30, 3:30, 5:30, 7:30, 9:30. The Pirate Movie (PG): 1:30, 3:30, 5:30, 7:30, 9:30. The Pirate Movie (PG): 1:30, 2:30, 5:30, 7:30, 9:30. The Pirate Movie (PG): 1:30, 3:30, 5:30, 7:30, 9:30. The Pirate Movie (PG): 1:30, 3:10, 5:10, 7:10, 9:10, 11:35. Raiders of the Lost Ark (PG): 1:250, 3, 5:10, 7:20, 9:30, 11:35. Das Boot (R): 1, 4, 7:30, 10:30. Ster Trek II — The Wrath of Khan (PG): 1, 3:05, 5:10, 7:10, 9:10, 11:10. On Golden Pond (PG): 1, 3:05, 5:10, 7:10, 9:10, 11:10. On Golden Pond (PG): 1, 3:05, 5:10, 7:10, 9:10, 11:15. VOGUE — Charlots of Fire (PG): 5, 7:30. Casablance (PG): 1:15, 9:15, 11:15. VOGUE — Charlots of Fire (PG): 5, 7:30. Casablance (PG): 12. WESTLAND — The Secret of NIMH (G): 1:05, 3:15, 3

DIANCE (PG): 7.40. (PG): 12. (PG): 12. (PG): 12. (PG): 12. (PG): 12. (PG): 1.05, 3:17, 5:20. Porky's (R): 1:05, 3:17, 5:22, 7:40, 9:40, 11:40. TROM (PG): 7:30, 9:25, 11:10. Rocky III (PG): 1:05, 3:15, 5:20, 7:35, 9:40, 11:40. The Pirate Movie (PG): 1:20, 3:15, 5:15, 7:20, 9:15, 10:45.

DRIVE-INS

CLARKSVILLE (Indiana) — Cheech & Chong's Things Are Tough All Over (R): 8:55. Nice. Dreams (R): 10:50. Up in Smoke (R): 12:35. GEORGETOWN (Indiana) — Zapped (R): 9:20. Escape From New York (R): 11:10.

KENWOOD — Enter the Dragon (R): 9:20. The Road Warrior (R): 11:09. Sharky's Machine (R): 12:51.

LAKEWOOD (Indiana) — Star Trek II — The Wrath of Khan (PG): 8:55. Heaven Can Wait (PG): 10:50. Meatballs (PG): 12:30.

NEW ALBANY (Indiana) — Enter the Dragon (R): 9:20. The Road Warrior (R): 11:09. Sharky's Machine (R): 12:51.

PRESTON — Heaven Can Wait (PG): 9. Star Trek II — The Wrath of Khan (PG): 11. Meatballs (PG): 1.

SOUTH PARK - Nice Dreams (R): 9. Cheech & Chong's Things Are Tough All Over (R): 11:10. Up in Smoke (R): 12:50.

THE SOAPS

Here's what happened on this week's soap operas. By LYNDA HIRSCH

ALL MY CHILDREN: Thugs attempt to kill Benny in his hospital room but are thwarted when Phoebe walks in. Carrie accepts Chuck's marriage proposal but has second thoughts when Phoebe disapproves. Jenny's modeling assignment includes posing in lingerie. Rick gives Estelle money so Benny can pay off loan sharks, but when Rick tries to kiss her, Estelle pushes him away. Liza tries to seduce Greg at Willow Lake. Learning Mark and Pam had an affair, Ellen walks out on Mark and takes over presidency of a Bogart International company. In New York, Steve spots Daisy's nightgown in Paimer's hotel room and realizes she is Palmer's lover. Langley and Opal's interlude at Myrtle's is interrupted when Myrtle arrives, causing Langley to sneak out window and

ANOTHER WORLD: Larry decides to tap Blaine's phone to prove she is receiving harassing calls. Steve's condition worsens as he goes into shock and Rachel gives him transfusion. Rescuers' attempts are halted when another part of the building begins to collapse. Sandy and James decide to lower themselves into building to remove concrete block which is pinning Steve. Sound equipment on the movie set is destroyed. Cecille hires Alma as Maggie's governess.

AS THE WORLD TURNS: James wants custody of Paul in order to keep the Stenbeck fortune. Tom and Margo return to Oakdale and decide to have an official wedding. Ellen and David receive their divorce decree and a depressed Ellen turns down a date with Ben. Dee and Craig close business and wonder about the future. Barbara is renting the Stuart home. Bilan has a reunion with Miranda. Discovering Annie's pregnancy tests were tampered with, David suspects Karen was the culprit, but Cynthia, who knows his assumption is correct, denies it. John and Ariel marry in Ja-

CAPITOL: Matt thinks the other players are letting Wally win highstakes poker. Julie's jealousy is obvious as she and Tyler double-date with Sloane and Trey. Lizbeth agrees to a New York weekend with Thomas. Brenda gives Jordy an idea on how to get Lizbeth back. He goes to Lizbeth's sorority house sporting unneeded bandages, claiming he was roughed up in the police cell the night Lizbeth had him arrested for serenading her at 3 in the morning with a German band. Shelley decides to adopt the name "Kelly

DAYS OF OUR LIVES: Roman's wife Anna shows up in the hospital emergency room and explains that she was held captive by a band of white slavers who also held their daughter captive. Eugene promises Melissa he won't tell about her hiding Oliver if she won't reveal to Chris that Eugene is building a robot. Liz realizes Marie is in love with Neil. Renee purposely gets herself stranded with David. Evan asks Kayla on a date. Tony's decision to have Woody cut an album crushes Trish. Feeling Trish's interest in a career coming before Scotty's welfare, David decides to take the child. Liz telling everyone she no longer loves Neil. Mitzl tries to seduce Doug. **DOCTORS:** Matt suffers an attack.

Natalie breaks into the Manning mansion, but is caught by Billy. Natalle becomes the latest victim of the high fever that is also plaguing Mona and other Madison residents. Adrienne still pursuing Jeff. Mona tells Billy to get out of her life.

EDGE OF NIGHT: Gavin saves Jodie and Chad from Pietro, who is taken to the hospital but manages to escape. Jodie has a dream that she is a descendant of the martyr of Eden and decides she must go to her people. Didi upset when Calvin arrests her brother Troy for carrying a concealed weapon. Starr tells . Calvin she's pregnant by another

GENERAL HOSPITAL: Jackie gives lab technician shale sample from Holly's property. Tests show there is no oil; the technician is murdered; a positive shale sample is substituted. Holly tells her father she will continue the scam. Holly's dad fears what Basil will do when he learns about Luke and Holly. Lila surprises Edward with a gift of oil project shares. Scotty takes on Susan's case to sue Alan for nearly \$3 million. Scotty discovers Dernley skipped town the day Buster was murdered. Rick gets half of the sponge from Scotty. Fearing Hand will hurt her, Johnny wants to become Amy's bodyguard.

GUIDING LIGHT: Quint does not think Nola would have left Kelly Louise behind and decides Silas has taken her. Silas decides to ask for gold cradle as ransom for Noia. Helena discovered in secret passageway of Ouint's mansion. Tracking Rita down to Toronto suburb. Mike and Ed plan to confront her so that Ed can be given divorce. Ashamed of her affair with Mark. Amanda confides in Sara, In St. Croix, Kelly numb when he learns Morgan is on the pill and walks out on her. Josh learns of the rift and rushes to St. Croix to be with Morgan. I. V. suspects Quint is in on plot to get Alan, but it is really Mark who holds the other half of Alan's photo.

ONE LIFE TO LIVE: When Kat decides to fight for custody of baby, a tortured Jenny turns to Marco for comfort. Will is fearful that he will lose post as chief of staff, as he thinks Peter was behind baby switch. A nurse leaks the babyswitch story to the press. Bo goes to New Orleans to find the Ralston family and comes across Euphemia Raiston, who fears his presence will ruin her plan. Kyle lands Cassie job on the movie. RYAN'S HOPE: Johnny furious

when Maeve goes to Danceland, enters contest with Dave Newman and becomes a regional finalist. Mitch Bronski asks Siobhan if Joe still has any underworld dealings. China, an underworld member, plots Joe's demise. While playing ball in park, Pat accidentally strikes windshield of Amanda Kirkland's car.

SEARCH FOR TOMORROW: Travis and Liza are trapped in barn by man who looks like Travis' father. Suddenly a man who appears to be his double calls out the name Alex," and shoots him. "Alex" returns fire, wounding the man, then dies. The wounded man claims to be Travis' father. Martin gets Lee to help him with sting operation and Sunny gets Stephanie to let her in on the deal. Keith is hired by Stu to work on riverboat along with Brian. Brian's eyesight suddenly returns. Jenny tears into Tom for meddling in his father's business. TEXAS: Ashlev tells T. J. she is

going to divorce Justin. Justin decides that he wants custody of Gregory and asks for Rena's help. The Billy Joe show tries to pump up ratings by hiring Stella Stanton, a vicious gossip columnist. George vows revenge against Grant, who was jury foreman at his sister's murder trial, at which she was found guilty. When Ruby substitutes for Billy Joe in a World Oil commercial standup, she is hired to be spokesman. YOUNG AND THE RESTLESS:

Patti upset because Jack not as sympathetic as Danny about Carl's being found guilty of extortion. Victor decides to give Laurie Prentiss Industries as a wedding present. Paul has Tony arrested, and then uses his connections to help him so that Tony will be indebted to him. Allison tells Nikki that Carolyn and Kevin slept together. Carolyn sends Kevin a goodbye letter. While he reads it on construction site, part of building topples on him. Kevin is rushed to hospital in critical condition. Lucas astonished as Laurie burns her damaging biography of Victor.

O Field Enterprises

Kristy McNichol and Christopher Atkin are the centers of attraction in "The

Piracy of 'Penzance' should walk the plank

review

By JACK GARNER **Gannett News Service**

The makers of this film didn't even think enough of their own work to give it a decent title. They just call it "The Pirate Movie.'

This is what's known in the trade. folks, as a rip-off movie. It's a blatant attempt to capitalize on the resurgence of interest in Gilbert and Sullivan's "The Pirates of Penzance," by crossfertilizing it with teen-age heartthrobs, totally forgettable pop-rock music, and lots and lots of not-very-clever dirty jokes and obvious movie references.

Only the amiable freshness of Kristy McNichol and the rare funny gag lift "The Pirate Movie" to a level slightly 'above "Xanadu" and "Grease II." Unfortunately, the talented young actress and an occasionally successful gag aren't enough to lift this to a level worth recommending.

As for the so-called teen-age audience supposedly out there waiting for "The Pirate Movie," a girl about 13 sitting in front of me gave it about as much praise as it's likely to get from her generation: "Well, it's dumb, but kinda cute.

Pirate Movie" certainly is dumb. Slapped together in a sloppy, disjointed fashion, the film attempts to incorporate the Gilbert and Sullivan story into a dream-fantasy being had by a modern teen-age girl with an inferiority complex (McNichol). Seemingly spurned by a handsome

teenage boy (Christopher Atkins) McNichol dreams she's the sexy, witty and gorgeous youngest daughter of the Major-General of Penzance, and the object of affection for a pirate apprentice (Atkins).

Their love story becomes entangled in the adventures of Atkins' fellow pirates, McNichol's other sisters, and the local gendarmes. I'm sure director Ken Annakin envisioned that he was creating Mack Sennett styled zaniness. but there is no consistent flow to this fantasy, no highs in the hijinks, and nothing new in the jokes. (One can only witness so many references to being stabbed in the groin.) McNichol trys to inject some natural

enthusiasm and good-natured spunk into the projet, but Atkins ("The Blue Lagoon") is a shallow, indifferent performer whose greatest skill seems to be taking off his shirt. His is the most bare-chested performance by a male since "Tarzan."

When totally up against a lack of creativity, writer Trevor Farrant and director Annakin resort to the tired and true - sight gag references to much better movies like "Star Wars" and "Raiders of the Lost Ark."

Most of the songs in "The Pirate Movie" are bland, contemporary pop numbers, blended with an occasional Gilbert and Sullivan tune. Unfortunate ly, even the G&S songs have been tampered with. "The Modern Major-General," for example, contains namedropping references to the Beatles and the Rolling Stones.

Even the film's technical qualities fall short. Much of the color film already has a pinkish, washed-out look and occasional special effects shots are

ready has a pinkish, washed-out look, and occasional special effects shots are sloppy. (In one sequence, supposedly showing the pirate ship coming into the harbor, the ship and the water immediately around it seem to "bounce" on the rest of the ocean.)

All this sloppiness suggests speed, and that's understandable from the producers' point of view. They obviously wanted to get this inferior version of the Gilbert and Sullivan tale into the theaters before the film currently being prepared with the original Broadway cast from Joseph Papp's recent production of "The Pirates of Penzance." Due in a few months, that more loyal creation has to be better than this shoddy bootleg.

I should also note that "The Pirate Movie" is an Australian product. In fact, at \$9 million, it's the most, expensive Australian film ever made. It

just goes to show you that the land of 'Breaker Morant," "Gallipoli," and "Picnic at Hanging Rock," can make turkeys with the best of them. Rated:

LEGAL NOTICES

PUBLIC NOTICE
The following Resolutions of Memorialization were adopted by the Montgomery Township Planning Board on August 9, 1982:

1982: Resolution granting minor sub-division approval fo W. BRYCE THOMPSON, IV on Lot 55 in Block 11001 on Spring Hill Road, Skillman. Resolution granting minor sub-division approval to 990 REAL-TY COMPANY, INC. on Lot 14 in Block 22001 on River Road, Betle Mead.

ead.
MONTGOMERY TWP.
PLANNING BOARD
JUNE C. ZABEL
SECRETARY
\$6.72
8/13-17

PUBLIC NOTICE
Public Hearing For A Zoning
Variance Application
O WHOM IT MAY CON-

In compliance with the New Jersey Municipal Land Use Law, the General Ordinances of the Township of Rarifan and

Zone, Tax Map Block 7 Lot 29, on Sand Hill Road.
The applicant is seeking a variance or exception to the Raritan Township Zoning Ordinance so as to permit applicant to relocate the existing two room (one bedroom) apartment located in the northerly portion of the first floor to the southerly portion of the first floor which has previously been utilized as a two bay garage and to enlarge same by 153 square feet in order to more comply to minimum apartment size as required by present Zoning Ordinance. No exterior expansion of the building will be made. Specific relief is requested from Section 15-11.2 of the Zoning Ordinance.

A copy of said application and documents is on tile in the Zoning Board of Adjustment Office at the Raritan Township Municipal Building and may be inspected from 8:30 a.m.-4:30 p.m. on business days by all interested parties prior to said hearing.

Yours very truly,
ARMANDO J. MASSIMO

Yours very truly, ARMANDO J. MASSIMO RD 6, Box 140A Sand Hill Rd. Flemington, NJ 08822 Date: May 6, 1982 Fees: \$18.08 B/13—1T

NOTICE TO ABSENT DEFENDANTS (L.S.) STATE OF NEW JER-SEY TO:

CLS.) STATE OF NEW JERSEY TO:

ALLEN K. KELSEY
YOU ARE HEREBY SUMMONED AND REQUIRED TO
SERVE upon Gindin & Gindin,
P.A., plaintiff's attorneys,
whose address is 981 Rt, 22,
P.O. Box 6135, Bridgewater,
New Jersey 08807, an answer to
the Complaint filed in a civil
action, in which Fidelity Union
Bank, successor to The National Bank of New Jersey is
plaintiff, and Clarence K.
Kelsey and Allen K. Kelsey are
defendants, pending in the Superior Court of New Jersey,
Chancery Division, Union County, and bearing Docket No.
5832-81 within thirty-five (35)
days after August 13, 1982 exclusive of such date. If you fail
to do so, judgment by default
may be rendered against you
for the relief demands in the
Complaint. You shall file your
answer and proof of service in
duplicate with the Clerk of the
superior Court of New Jersey,
State House Annex, Trenton,
New Jersey 08625, in accordance with the rules of civil
practice and procedure.

This action has been in-

LEGAL NOTICES

Improvement
Program"
All work and materials shall be

Program"

All work and materials shall be
in accordance with the plans
and specifications prepared by
James V. DeMuro, Borough
Engineer, Schoor, DePalma &
Gillen, Inc., 356 Main Street,
Matawan, New Jersey, Proposal blanks, specifications,
and Instructions to bidders may
be obtained at the office of the
Borough Engineer and office of
the Borough Clerk upon
payment of the sum of Thirtyfive Dollars (\$35,00) payable to
James V. DeMuro (non-refundable).

All persons proposing to be in
accordance herewith are required to furnish a statement
on a form included in the specifications. The form is intended
to show the bidder's financial
ability, adequacy of plant and
equipment and prior experience in performing the type
of work for which bids-are required. It not satisfied with the
sufficiency of the statement,
the Borough of Raritan reserves the right to refuse or
reject the proposal of said bidder.

bond for an amount equal to ten percent (10%) of the full amount of the bid, and made payable to the Treasurer, Borough of Raritan, as a Proposal Guarantee, provided, however, that if the said amount is greater that \$200,000, the amount of the check or bond not to exceed \$20,000. A Consent of Surety must be provided with the Proposal Guarantee. The Borough shall have a minimum of thirty (30) days from the receipt of bids to either accept or reject same. The Borough of Raritan reserves the right to reject any or all bids and to award the contract to any bidder whose proposal in its judgment best serves it interest. The successful bidder shall be required to comply with the following:

A. The provisions of the New

lowing:

A. The provisions of the New Jersey Prevailing Wage Act, Chapter 150 of the Laws of 1963, effective January 1, 1964.

B. The requirements of P.L. 1975, C. 127. and as amended (Affirmative Action).

Further, the bild must be ac-

1975, C. 127. and as amended (Affirmative Action).
Further, the bid must be accompanied by a list of names and addresses of all stockholders owning ten percent (10%) or more of the stock, all in accordance with Chapter 33 of the Laws of New Jersey, 1977.
Bidders on this work will be required to comply with the President's Executive Order No. 11375. The requirements for bidders and contractors under the order which concerns nondiscrimination in employment are explained in the specifications and herein.
The award of the contract for this week will not be made until the necessary funds have been provided by the Borough of Raritan in a lawful manner. BY ORDER OF THE MAYOR AND BOROUGH COUNCIL of the Borough of Raritan, New Jersey.

STEVE DELROCCO

Phillips Heathcote Clerk-Administrator Fees: \$36.16

ADVERTISEMENT FOR BIDS Sealed proposals will be received at the office of the Board of Education of the Borough of Mountainside, 1391 US Route #22. Mountainside, New Jersey at 10:30 o'clock a.m., prevailing time on Monday, August 23, 1982 for Transportation of Handicappped pupils

gust 23, 1982 for Transportation of Handicapped pupils instructions to bidders, specifications and proposal forms may be obtained at the office of the Secretary, 1391 US Route 33, Mountainside, New Jersey 07092. Bids shall be made only on the form provided with all blanks filled in and signed by the bidder. Bids shall be enclosed in sealed envelopes, giving the name of the bidder and the type of materials or services bid on. All proposals submitted must be accompanied by an agreement of surety or a certified check in the amount of 10% of the total bid. The Board of Education reserves the right to relect any on all bids submitted and to waive any minor informality or irregularity in any bid, and shall, further make awards in any way if deems adviseable to the best interest of the School District.

Help Wanted

Lost and Found

REWARD

Personals

BARBARA-

CALL REV.

HEAPS 301

452-8352

Find Dates Through Invites-Free into to Join Write P O Box 414, Edison, NJ 08817

INTROLENS VIDEO DATING

FOUND — Female cat, mix-ed Tabby, area of Denny's. Smvl. Circle, 8/5, del. 3 kit-tens 8/6, 725-030¢, 722-3073 ADMINISTRATIVE ASSISTANT TO VP MARKETING
& SALES — in a growing
company. A challenging position for a dynamic person
whose responsibilities will include customer Inquirres,
customer service, and a high
interactive role with outside
marketing and merchandisting services groups. Effective telephone communications, proficient secretarial
and interpersonal relations
skills required. Exp. in a
field sales/service environment and knowledge of computers a plus. Salary commensurate with ability and
experience. Pegasus Data
Systems, 356-9200 - Keys found in Brook, please call FOUND — Neutered male, mixed breed dog, brown nylon collar, 1-2 yrs, old. 356-1573 or 496-9351 FOUND -- Calico kitten, Chimney Rock Rd, Martinsville, 356-4519 LOST — Female Irish Setter, vic. of Jefferson Ave. & Greenbrook Rd, No. Pifd, on Aug. 11, answers to "Shan-non". Reward. 754-1980

LOST — 15 yr old sm. male dog, black w/white chest, in So. Plfd. on July 25, (named Prince), 753-8646. ALUMINUM SIDING ME-CHANIC — Exp. necessary Call 968-1529, after 8 p m ASSEMBLER — Full time. Requires work under mi-croscope & good solder-ing/wiring skills. Middlesex Boro location. 356-2377 LOST — orange & white declawed cat, July 30, vic. of Gold & Lenox, Green Brook, Reward, 752-6728. ASS'T/ACCT. DEPT. - Nati

LOST — male orange long hair cat, 4 white paws, red collar, answers to Tracey, vic. Vosselier Ave, Mrtnsvi. Reward. 469-4480 ASS'T/ACCT. DEPT. — Nat'l leading food distributor has Immediate opening for responsible individual w/initiative & exp. Excellent oppty for a progressive hard working candidate seeking a challenging roll w/this leader in its field. Salarry commensurate w/ability, full coverage health benefits, profit sharing plan. For appt. Call H. Petrone, 757-0600 bet. 10-2 LOST — pillow to a couch, red, couch not good without it. 889-8543. For return of very small long hair dog lost running along R1. 22 W. near Ethicon on Fri. evening. Any Information appreciated. No questions asked. 725-720.

ASS'T. MANAGERS No Exp. Necessary

MRS. RUTH — Card read-ings, Advises on all prob-lems. 526-3577. 206 West End Ave., Bridgewater. Attorney's House Calls: wills vorces (\$125), house clos gs (\$120-seller, \$265-buyer, Add costs where applicable James E. DeMartino, Hills-boro 874-5636 answerphone

very good surroundings, ben efits. Call 549-0127 8-5 p.m.

AUTO MECHANIC - exp., have own tools. Call Rudy, 752-6571.

AUTO

MECHANIC

Gateway Oldsmobile is seeking 'A' & 'B' Mechanics for
their Dealership. GM exp
preferred. Excellent salary
and benefits package. For
confidential interview apply
in person Gateway Olds, Rt
22 East, Bound Brook, ask
for Mickey.

ALLTO CALES

AUTO SALES
Needed self-motivated individuals who are willing to work hard and make Auto Sales their career. Retail so work hard and make Auto work hard and make Auto Sales their career. Retail so work so their career. Retail so work. Exp. preferred, but not so the so their career. Retail so work. Exp. preferred but not so the so th **AUTO SALES**

BABYSITTER — my home or yours, Tues.-Fri. for 2 yr old. Diane 752-2108, 752-1050

BABYSITTER—in my Middlesex home, starting Sept. 2 girls ages 5 & 8, 7:30 CLEANING—HOUSE—a.m.-12:30 noon, Mon.-Fri. KEEPING—dependable person needed for general cleaning & housekeeping at my home, 735-7335 after 7

BABYSITTER—mature
woman to care for 6 mo. old, my home, 735-7335 after 7

BABYSITTER NEEDED—

CLEANERS

Watchung area, part time nights, must. have car & working cond and in the person needed for general cleaning & housekeeping at an animal hospital, Mon.-working cond. & benefits.

Please mail resume to Box

BABYSITTER NEEDED In my Bridgewater hon Call mornings, 231-0978.

BANK ACCOUNTING

SCHOOL

1032 Steiton Rd., Piscataway
VOCAL TRAINING — For children & young adults, classes now being formed for the fall, 526-6631.

65 Tutoring

EXP. DEGREED PIANO
TEACHER — now accepting students to be faught in your home. For immediate scheduling call 469-5617.

BANKING ACCOUNTING
ASSISTANT
Full time position avail, buties may include reconciling, posting ledgers, preparing proofs, maintaining files, conducting record research and preparing reports. Basic accounting background record beautiful to a proposed benefits, pleasant surroundings. Plainfield location. Call Personnel for an appt. at 755-5700, Ext 284.

Banking ASCOUNTING
ASSISTANT
Full time position avail, put size may include reconciling, posting ledgers, preparing proofs, maintaining files, conducting record research and preparing reports. Basic accounting background reconciling to the proof of the fault of of the fa

FULL TIME TELLERS TELLERS
Immediate openings in our
Hillsborough branch for part
time and full time Tellers.
Applicants should have good
communication and math
skills. Previous cashier experience a plus. For an appointment please call Ms.
Haass at 232-4500. Lincoin
Federal Savings, 284 Sheffield St., Mountainside, N.J.
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THE COURIER-NEWS/Friday, August 13, 1982 C-9

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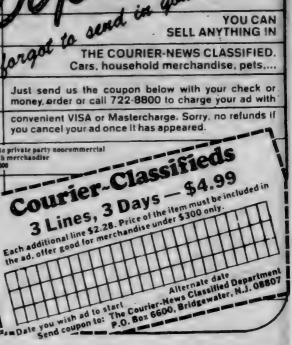
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Fees: \$3.20 8/13—17 NOTICE TO BIDDERS

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the Township of Rarifan and the Rules and Regulations of the Rarifan Township Board of Adjustment and Planning Board, PLEASE TAKE NOTICE that on the 25th of August, 1982 at 7:30 p.m. at the Robert Hunter School, Dayton Road, Rarifan Township, New Jersey, the Zonling Board of Adjustment will hold a public hearing on the application of the undersigned, at which time and place all interested persons will be given an opportunity to be heard.

The location of the premises in question is located in the R3 Zone, Tax Map Block 7 Lot 29, on Sand Hill Road.

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Bidders are required to comply
with the requirements of P.L.
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SECRETARY
Dateds August 9, 1982
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Film Review

'Pirate Movie' *`Exploitation'*

By ERIC FIELDING **Guest Reviewer**

"The Pirate Movie" will probably cause the 19th century British musical theater-writing team of Gilbert and Sullivan to turn over in their graves. Loosely based on their operetta "The Pirates of Penzance," this new film takes their basic plot, a couple of their more famous songs, and mixes them with a series of rock musical numbers. The result is less than satisfying.

In "The Pirate Movie," Kristy McNicol (the star of "Little Darlings" and TV's "Family") plays Mabel, the youngest daughter of the 'Model of a Modern Major General," who falls in love with the ward of a pirate king, Frederick, played by Christopher Atkins (the

boy in "The Blue Lagoon").

In adapting Gilbert and Sullivan's story, the makers of this new film have infused it with a large dose of adolescent appeal. What that means is that the teenagers have a chance to talk dirty, undress a little (Atkins even gets to wear the loin cloth he made famous in "The Blue Lagoon"), and experiment with sex.

The authors of this movie have also added a whole series of dumb jokes and ever dumber allusions to contemporary movies such as "Jaws," "Star Wars," "The Pink Panther" and "Raiders of the Lost Ark."

And besides adding rock music to Gilbert and Sullivan, the filmmakers have taken it upon themselves to update the G and S lyrics.

At best this film has been made to appeal to the mentality of a 13-year old who has an overwhelming crush on Christopher Atkins. At worst this is a musical exploitation that could best be summed in a single word: dumb.

If you're looking for Gilbert and Sullivan then you would be well advised to wait until Christmas when the film version of Joseph Papp's delightful Broadway musical, "The Pirates of Penzance," will be released. But if you're just looking for some slight musical nonsense (or a chance to sigh over Atkins or McNichol) then that is about all you're going to find in "The Pirate Movie."

GRADE: D



McNichol defends island home in "The Pirate Movie."

10:30

Access H'wood

A Current Affair

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Best Damn Sports Show Period | Best Damn Sports Show Period | Totally Football

Always Sunny

M*A*S*H (CC)

Golden Girls

Viva La Bam

Roseanne (CC

Encino Man (PG) ('92) ** Sean Astin. Comedy.

Futurama (CC)

Night Court

Home for the Holidays (PG-13) ('95) ★★ Holly Hunter. Comedy. (CC) Little Man Tate

Becker (CC)

'Double Vision"

Torque (PG-13) ('04) ★★ Martin Henderson, Ice Cube. Emmanuelle vs. Dracula (NR)

The Notebook (9:45) (PG-13) ('04) ★★ Ryan Gosling, Rachel McAdams, James Garner.

Action. An FBI agent seeks revenge for his family's murder. (CC)

That's So Raven That's So Raven Phil of the

The Situation With Tucker Carlso

Battlestar Galactica "Final Cut"

The Ultimate Fighter (10:05) (N)

Trauma: Life in the ER (CC)

aw & Order: Special Victims Unit

Weeds 'Dead in Weeds 'Dead in The Punisher (R) ('04) ★★ Thomas Jane, John Travolta, Will Patton

Romance, A man tells a story to a woman about two lovers. (CC)

Without a Trace (CC)

amily Guy

Becker (CC)

Corey shoplifts.

Painted House

SEPTEMBER 12, 2005

11 PM

Will & Grace

News (CC)

News (CC)

Tavis Smiley

Tavis Smiley

t's a Miracle

ACLJ

106 & Park: BET's Top 10 Live

Fear Factor "Couples" (11:05)

Seinfeld (11:05) Drew Carey

Life Today (CC) Joyce Meyer

Easy Rider (R) ('69) *** Drama.

Animal Precinct "Poodle Problem

Blue Collar TV Mind of Mencia

ESPN Hollywood Series of Poker

Emeril Live "All on a Platter"

Katrina: American Catastrophe

Escape From L.A. (R) ('96) $\star\star$ (CC

Double Indemnity (NR) ('44) ***

Jntold Stories of the E.R. (CC)

NYPD Blue "The Brothers Grim"

Monk "Mr. Monk vs. The Cobra"

Da Vinci's Inquest (CC)

Inuyasha

Sanford & Son

Maximum MLB Real TV

Grls Gone Bad

That '70s Show

M*A*S*H (CC)

How Clean

andscape Sm

Andy Milonakis

Fresh Prince

The West Wing (CC)

Mad Money

CMT Home Blitz

arry King Live

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SportsCenter (CC)

Special Report

Starved

M*A*S*H (CC)

Cash in Attic

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Cheers (CC)

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Punk'd

10 PM

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News (CC)

Nightly News

The West Wing (CC)

The Apprentice (CC)

ou Dobbs Tonight

he 700 Club (CC)

The O'Reilly Factor

M*A*S*H (CC)

Design-Dime

Golden Palace

Pimp My Ride

Roseanne (CC)

Iron Chef Sea cucumber battle.

Dukes of Hazzard

Daily Show

Smokey and the Bandit (PG) ('77) *** Burt Reynolds. Comedy.

News

CSI: Miami "10-7" (CC)

Every-Raymond Dharma & Greg

n the Balance "BioAttack" (N)

arly Edition "Frostbit" (CC)

his Is Your Day Believer's Voice

The Planet's Funniest Animals

Monster House Ghost town house

Saturday Night Live (CC)

ife Today (CC) In Spirit-Truth

9:30

11:30

Dharma & Greg

Nightline (11:35

Tonight Show

Time Goes By

Charlie Rose (N

Inside Indy

Joel Osteen

Paid Program

Late Show

Movie marriage in need of a paramedic

cademy Award winner Kathy Bates ("Misery") directs and stars in "Ambulance Girl" (8 p.m., Lifetime), an intelligent if flawed drama about a middle-aged woman who challenges her inner demons and becomes a happier and more fulfilled person, only to discover that her healthy changes may imperil her not-so-stable marriage.

It also happens to be based on a true story by Jane Stern, half of the best-selling writing team of Jane and Michael Stern.

For three decades, the Sterns have written acclaimed books about food, roadside America and popular culture. But Michael's (Robin Thomas) recent recovery from alcoholism and his frequent attendance at AA meetings makes Jane (Bates) feel alone and depressed. She had grown used to his weakness, and her role as his caregiver had consumed and defined her life.

After a period of self-pity, Jane decides to give of herself and joins her local ambulance corps. This part of the movie is both the most predictable and most

Suddenly, a woman who had only been known for her wit, irony and neuroses has to become strong and selfless. She learns to cope with burning buildings, grievous wounds and physical danger. And she grows to love hanging out with the firemen and EMT squads, regular folks who don't know her as a famous author.

But soon Michael begins to feel excluded. He chides her for neglecting their writing work and fears that he's losing his partner.

Unlike most Lifetime movies that focus on a woman wronged or a divorced wife getting her groove back, "Ambulance" tries to show how a couple struggles to save a lifelong friendship and a 30-year marriage. And that's a tall order for any movie.

The film places so much emphasis on Jane that it's a little hard to understand or sympathize with Michael's problems. In fact, he comes off as an ex-drunk who has "self-actualized" into a cranky jerk.

The film would be easier to take if it stuck to Lifetime cliches and Michael ran off with a younger woman while Jane spent the next 15 minutes brooding before ending up with a ladder captain and living happily ever after.

But the problems presented here are based on a real marriage and are therefore a little more complicated. And "Ambulance" deserves credit for its honesty and ambition, even if we never entirely understand why this marriage should be saved.

 A major news organization receives a videotape threatening a local shopping mall with a bioweapons attack. Do they broadcast it? Turn it over to Homeland



Kevin McDonough MONDAY EVENING

WNDY 23 That '70s Show That '70s Show

WTIU (1) The NewsHour With Jim Lehrer

WCLJ 49 Behind Scenes Mark Chironna

WTTV 4 Friends (CC)

WRTV (5) The Insider (N)

WISH (3) Inside Edition

WTHR (B) Wheel-Fortune

WFYI @ Business Rpt.

WHMB (The 700 Club (CC)

WXIN Seinfeld (CC)

WIPX (39) Pyramid (CC)

WTBU (3) Rod Parsley

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STARZ

7:30

Be a Millionaire

Jeopardy! (CC)

Will & Grace

Ent. Tonight

Animusic

Family Feud

Easy Rider (R) ('69) *** Peter Fonda, Jack Nicholson. Drama.

South Central (R) ('92) *** Glenn Plummer, Lexie D. Bigham. Drama

Joni Lamb

ate Night With Conan O'Brien (N) Mad Money

Monster House Ghost town house. Monster Garage (CC)

Wildfire Kris is to ride Wildfire. (N) Beautiful People "F-Stop" (N)

Jessica, Ashlee and the Simpson Family: True Story

Trisha Yearwood's Top 10 Countdown

The Planet's Funniest Animals

The West Wing "Noel" (CC)

The O'Reilly Factor (CC)

Emeril Live Deli favorites. (N)

Poker Superstars Invitational

Walker, Texas Ranger "Faith

Malpractice (6) (NR) ('01) (CC)

Stargate SG-1 "Thor's Hammer"

CSI: Crime Scene Investigation

Trauma: Life in the ER (CC)

Law & Order "Nowhere Man

Little House on the Prairie (CC)

Grim Advent.

Cash in Attic

Super Sweet

SpongeBob

That '70s Show That '70s Show

Landscape Sm.

Super Sweet

Zoey 101 (CC)

Katrina: American Catastrophe (N) Modern Marvels (CC)

Countdown With Keith Olbermann Rita Cosby Live & Direct

Tootsie (PG) ('82) ★★★★ Dustin Hoffman, Teri Garr. Comedy.

Gene Simmons' Rock Star: INXS On Set Hook-Ups

nimated. A lonely girl befriends a mischievous alien.

Highlander: The Final Dimension (B) ('94) ★★

Protocol (PG) ('84) ★★ Goldie Hawn, Andre Gregory. Comedy

Full Disclosure (R) ('01) * Virginia Madsen, Rachel Ticotin. Action

Violence: 1st Look A man writes a successful how to book on breakups.

Harry Potter and the Prisoner of Azkaban (PG) ('04) ★★★ Daniel Radcliffe, Rupert

Raise Your Voice (6:10) (PG) ('04) Hero (PG-13) ('02) *** Jet Li. Action. Flashbacks

(6:35) (PG-13) ('04) ★★ Diego Luna. Bette travels to New York City.

Daily Show

8 PM

One on One

Jentezen F.

Every-Raymond Prison Break "Cell Test" (CC)

7th Heaven "Mi Familia" (CC)

Antiques Roadshow "Memphis"

Doc "Wedding Bell Blues" (CC)

Growing Gotti Growing Gotti

Animal Precinct "Poodle Problem

Controversy

Best Damn Sports Show Period Knockouts

2005 Monster Shark Tournament Billiards: Challenge of Champions Billiards: Challenge of Champions Billiards: Challenge of Champions

The Pirate Movie (PG) ('82) * Kristy McNichol, Ted Hamilton. Comedy. Rhinestone (PG) ('84) ** Sylvester Stallone, Dolly Parton. Comedy.

Perry Mason: The Case of the Ruthless Reporter ('91) ** Mystery

Ambulance Girl (NR) ('05) Kathy Bates. Comedy-Drama. (CC)

Designed to Sell Debbie Travis' Facelift

The West Wing (CC)

Larry King Live (CC)

D.L. Hughley: Shocked & Appalled South Park

Monday Night Countdown (6:30) Figure Skating Grand Prix Final, From Beijing, (CC)

Renovation

Mommie Dearest (PG) ('81) ★★ Faye Dunaway, Steve Forrest, Diana Scarwid. Drama.

Stargate SG-1 (CC)

Hannity & Colmes (CC)

Unwrapped (N) Unwrapped

Laguna Beach | Laguna Beach

Full House (CC) Fresh Prince

WWE Monday Night Raw (CC)

Untold Stories of the E.R. (CC)

Law & Order: Special Victims Unit In & Out (PG-13) ('97) ★★ Kevin Kline, Matt Dillon. Comedy. (CC)

Lilo & Stitch (PG) ('02) ★★★ Voices of Daveigh Chase. Buzz on Maggie Naturally Sadie Sister, Sister

Sanford & Son

(8:35) (CC)

hristopher Lambert, Deborah Unger. Fantasy. (CC) Drama. A young man in 1860s New York plans to avenge his father. (CC)

Breakin' All the Rules (PG-13) ('04) ★★ Jamie Foxx. Taxi (PG-13) ('04) ★ Queen Latifah. A bumbling

Grint, Emma Watson. Fantasy. The young wizard confronts the fugitive Sirius Black. (CC) Action. A drug dealer frames a biker for murder. (CC)

Law & Order "True Crime

Codename: Kid Foster's Home Cartoon-Toons

Andy Griffith

8:30

All of Us (CC)

King of Queens Every-Raymond Two/Half Men Two/Half Men

Jesse Duplantis Praise the Lord (CC)

Outrageous TV Outrageous TV Las Vegas "Centennial" (CC)

9 PM

NFL Football Philadelphia Eagles at Atlanta Falcons. From the Georgia Dome in Atlanta. (CC)

7th Heaven "Mi Familia" (CC)

Girlfriends (CC) Half & Half (CC

History Detectives (N) (CC)

Prison Break "Cute Poison" (N)

Jesse Duplantis Hill Song (CC)

Diagnosis Murder (CC)

Animal Cops Houston (N)

The West Wing "The Drop-In"

The Big Idea With Donny Deutsch

Crossroads "Heart & Wynonna"

NewsNight With Aaron Brown

American Chopper (N) (CC)

On the Record-Van Susteren

Secret Life of

Just Married (PG-13) ('03) ★ Ashton Kutcher, Brittany Murphy, Christian Kane. Comedy.

Scarborough Country

Supersize She (CC)

Yu-Gi-Oh! (CC)

Good Times

Fabulous Life

'Survival Swim"

the Nethers" (N)

WGN News at Nine (CC)

Full Frontal

Stargate SG-1 "Bloodlines" (CC)

Vanted "Click, Click, Boom" (CC

Laguna Beach

Blue Collar TV Mind of Mencia

Whose Line?

Secret Life of

Super Sweet

Cosby Show

Dragon Ball Z

'We Are Family"

the Nethers"

The Big Empty (R) ('03) ** Jon Favreau. Comedy. A Love in the Time of Money (8:35) (R) ('02) ** Vera Bram Stoker's Dracula (10:05) (R) ('92) *** Gary Oldman. Horror.

struggling actor delivers a mysterious suitcase. (CC) | Farmiga. New Yorkers deal with relationships. (CC) | Francis Ford Coppola's adaptation of the vampire classic. (CC)

Isaac's Storm The most lethal storm in American history. (CC)

The Barkleys of Broadway (NR) ('49) * * Fred Astaire. Musical. (CC)

All in the Family 3's Company

The Surreal Life My Fair Brady

Gangs of New York (8:45) (R) ('02) ★★★ Leonardo DiCaprio, Daniel Day-Lewis, Cameron Diaz. Historica

Security? "In the Balance" (10 p.m., WTIU) examines journalistic judgment calls in the time of terrorism.

• The new series "Cash in the Attic" (7 p.m., HGTV) offers practical tips on converting your clutter into income.

Tonight's other highlights

- The Falcons host the Eagles on "Monday Night Football" (8 p.m., ABC).
- Michael's tattoos attract attention on "Prison Break" (9 p.m., Fox, TV-14, V).
- · Horatio confronts his longlost brother on "CSI: Miami" (10 p.m., CBS, TV-14, V).
- Allison helps the Texas Rangers on the season conclusion of "Medium" (10 p.m., NBC, TV-14).

Cult choice

Kristy McNichol ("Family") and Christopher Atkins ("The Blue Lagoon") star in the 1982 bomb "The Pirate Movie" (7 p.m., Fox Movie Channel).

Series notes

New management brings big changes on "Las Vegas" (9 p.m., NBC, TV-14) ... A drunken confession on "Girlfriends" (9 p.m., UPN, TV-14) ... On two episodes of "Two and a Half Men" (CBS, TV-PG, D), a baby-sitting decision (9 p.m.), a ruse (9:30 p.m.) ... A job hunt on "Half & Half" (9:30 p.m., UPN, TV-PG) ... Doug's motivations ruin the mood on "King of Queens" (8 p.m., CBS, TV-PG, L)

Late night

Dr. Phil McGraw and Institute appear on "Late Show With David Letterman" (11:35 p.m., CBS) ... Jay Leno hosts Jarod Miller, Tyra Banks and Tori Amos on "The Tonight Show" (11:35 p.m., NBC)

... LL Cool J and Danica Patrick appear on "Jimmy Kimmel Live" (12:05 a.m., ABC).

Heather Locklear, Paul Giamatti and the Caesars chat on "Late Night With Conan O'Brien" (12:35 a.m., NBC) ... Craig Ferguson hosts Neil Patrick Harris and Karen Fisher on "The Late, Late Show" (12:37 a.m., CBS).

Kevin McDonough is a TV columnist for United Features Syndicate.

PEOPLE

The Associated Press

ACCENT ON

LOS ANGELES

Busy home guru found monitor time-consuming

Domestic diva Martha Stewart says her home confinement was tougher than doing time in

federal prison. "You have to watch the clock constantly because you're only allowed out of your home for a limited period, and for a busy person watching



the clock, and knowing other people are watching the clock, is extremely difficult," Stewart told Time magazine in the issue reaching newsstands today. Stewart, 64, served five months

behind bars for lying to authorities about a stock deal and nearly six more months in home confinement. She has been free of her electronic ankle bracelet monitor since Sept. 1.

She launches "Martha," a daily television show, this week and enters prime time Sept. 21 in the Donald Trump role on "The Apprentice: Martha Stewart" on NBC.

Asked if she's hard to work for, Stewart says, "Many of my executives have worked with me since the beginning. I can be fair and decisive and encouraging as well as demanding.'

LONDON

Ex-wife's book shows darker side of Lennon

John Lennon's first wife says the late Beatle had a violent temper and once hit her in a fit of jealousy, according to excerpts from a new book published in a newspaper Sunday.

Cynthia Lennon met John in the late 1950s in Liverpool, where they were both art students. They married in 1962 and had a son,

Julian, before divorcing in 1968.

"John," that he was prone to violent tantrums, according to an excerpt published in The Sunday Times. which is serializing the book. "I could put up with his out-

the violence," she writes. In the excerpt, Cynthia describes the only occasion when while they were at art college, John had become jealous after

'The next day at college he folraised his arm and hit me across the face, knocking my head into the pipes that ran down the wall

She said he took three months to apologize for hitting her and ask her to go out with him again. "Although he was still verbally cutting and unkind, he was never

The book, published by The Crown Publishing Group, goes on sale in Britain on Sept. 27.

LAS VEGAS

'ldol' winner reschedules concerts due to illness

Bronchitis has forced Kelly Clarkson to cancel three concerts in Nevada and Washington.

Clarkson had been scheduled to perform Friday in Reno, Saturday in Las Vegas and Monday in Spokane, Wash., as part of her "Hazel Eyes" tour.

The canceled concerts will be rescheduled, and tickets previously purchased will be honored for

Cynthia Lennon writes in

LENNON

bursts, the jealousy and possessiveness but not

John struck her. She wrote that seeing her dance with his close friend Stuart Sutcliffe, one of the Beatles' early members.

lowed me to the girls' loos (toilets) in the basement. When I came out he was waiting with a dark look on his face. Before I could speak he behind me," Cynthia wrote.

again physically violent to me."

the new dates, the statement said.

'Supernatural' gives WB super-cool night **CALENDAR**

By Terry Morrow SCRIPPS HOWARD NEWS SERVICE

"Supernatural" (9 p.m. Tuesday, the WB) is super-cool. It's surprisingly chilly without being overly horrific or graphic to the extreme. It manages to be scary enough, sort of a revved-up version of Nickelodeon's "Are You Afraid of the Dark.'

** Hilary Duff. Drama. (CC)

Better yet, it has the sort of instant accessibility that WB shows think they master in first episodes, but few ever do.

This is the story of two brothers, Dean (Jared Padalecki), the older one, and Sam (Jensen Ackles), the one who got away. When they were tots, their mother was killed after hanging from the ceiling and bursting into flames. Their father was so horrified he devoted to his life figuring out what happened.

He educated Sam and Dean in supernatural methodology. When Sam grew up, he went to college and applied for law school. He wanted no part in his father and brother's probing of the supernatural.

But when Dad goes missing, Dean finds Sam and asks him to help investigate. Dad disappeared near a stretch of road that is allegedly haunted by a Woman in White, a spurned wife who haunts male drivers from her grave. Sam and Dean suspect

Dad may be one of her victims. After a summer movie season in which Hollywood underperformed with its array of horror films, "Supernatural" is a pleasant fright. It has the feel of an old-time ghost story, the kind that sends you under the blanket while you're sitting around the

The opening episode has a good pace for thrills and when they need to arrive. The beginning of the story packs the same

punch as the ending.
Padalecki and Ackles are wellcast. They have a believable brotherly rapport and aren't so obviously handsome as most WB actors tend to be. Not that the



Jensen Ackles, left, and Jared Padalecki star in the WB series, "Supernatural."

guys are bad-looking, but the camera doesn't have to play to their faces.

Maybe it's a sign that the WB really is growing up, but "Supernatural" is more about the story than the actors. It's not so ready to pander to the early-teen demographic that the story suffers.

"Supernatural" isn't the scariest show to come along this season, but it has a clear direction



THE EXORCISM OF EMILY ROSE (PG13) / 100 THE MAN (PG13) 🗸 1 20 3 30 5 40 8 15 TRANSPORTER 2 (PG13) 2 30 5 10 8 00 UNDERCLASSMAN (PG13) 3 00 5 30 8 25 THE CONSTANT GARDENER (R) 1 00 4 10 7 35 THE BROTHERS GRIMM (PG13) 1 10 3 50 7 30 THE CAVE (PG13) 8 05 THE 40 YEAR-OLD VIRGIN (R) 130 440 740 RED EYE (PG13) 150 400 610 820 ALIANT (G) 2 50 4 50 OUR BROTHERS (R) 2 10 4 45 7 45 THE SKELETON KEY (PG13) 1,45 4 30 7 50 KY HIGH (PG) 7 25 VEDDING CRASHERS (R) 1 40 4 20 7 30

MARCH OF THE PENGUINS (G) 2 00 4 15

and a real aim to startling. That already makes it better than recent movies such as "The Skeleton Key.' If you've been disappointed by

how movies have failed to jolt you this summer, catch "Supernatural" and see what you've been missing.

NOW OPEN EVERY DAY FOR MATINEES!! SHOWTIMES FOR MONDAY THRUTHURSDAY NOW ACCEPTING MASTERCARD & VISA

THE EXORCISM OF EMILY ROSE (PG-13) 12:30 3:45 7:00 THE MAN (PG-13) TRANSPORTER 2 (PG-13)

MARCH OF THE PENGUINS (G) THE CAVE (PG-13) 12:30 2:45 5:00 7:15 40 YEAR OLD VIRGIN (R) 12:30 3:45 7:00 RED EYE (PG-13) 12:30 2:45 5:00 7:00 WEDDING CRASHERS (R)

www.canarycreekcinemas.com

Meetings

Today

Greenwood Rotary Club, noon, Jonathan Byrd's Cafeteria, Main Street and Interstate 65, Greenwood

Executive Women International Meeting, The Fort Golf Course, 11 a.m. registration; 11:30 buffet lunch; 12:30 p.m. shot-gun start. Information: Joan Routh,

Overeaters Anonymous, 5:45 p.m., Greenwood United Methodist Church, 525 N. Madison Ave. Information: 889-0272

Johnson County Garden Club, 6 p.m., Mutual Savings Bank, 80 E. Jefferson St., Franklin, Enter through rear door, proceed to the front and take elevator to third floor. Information: 535-8243 Divorce and grief support groups,

7 p.m., Greenwood Christian Church. Child care provided. Information: 881-9336

Johnson County Shrine Club,

Humane Society of Johnson County, 7 p.m., Alva Neal Building, 550 E. Jefferson Street, Franklin. Information:

Al-Anon, 8 p.m., Community Hospital South, first-floor conference room. Information: 357-9607

Tara Group Alcoholics Anonymous, 8 to 9 p.m., Ann's Restaurant, 77 W. Monroe St., Franklin

SHOWPLACE 16 Movies with Magic プも 1-800-FANDANGO 1598# 465 AT US HWY 31 SOUTH - INDIANAPOLIS

Matinee Movie Magic for Moms (and Dads)

*TUESDAYS—1ST MATINEE OF EACH FEATUR SHOWTIMES FOR SEPTEMBER 12 - 15

THE EXORCISM OF EMILY ROSE (PG-13)
12:00 1:40 3:00 4:45 6:40 7:40 9:20 10:20
THE MAN (PG-13) 1:30 3:50 6:40 9:45

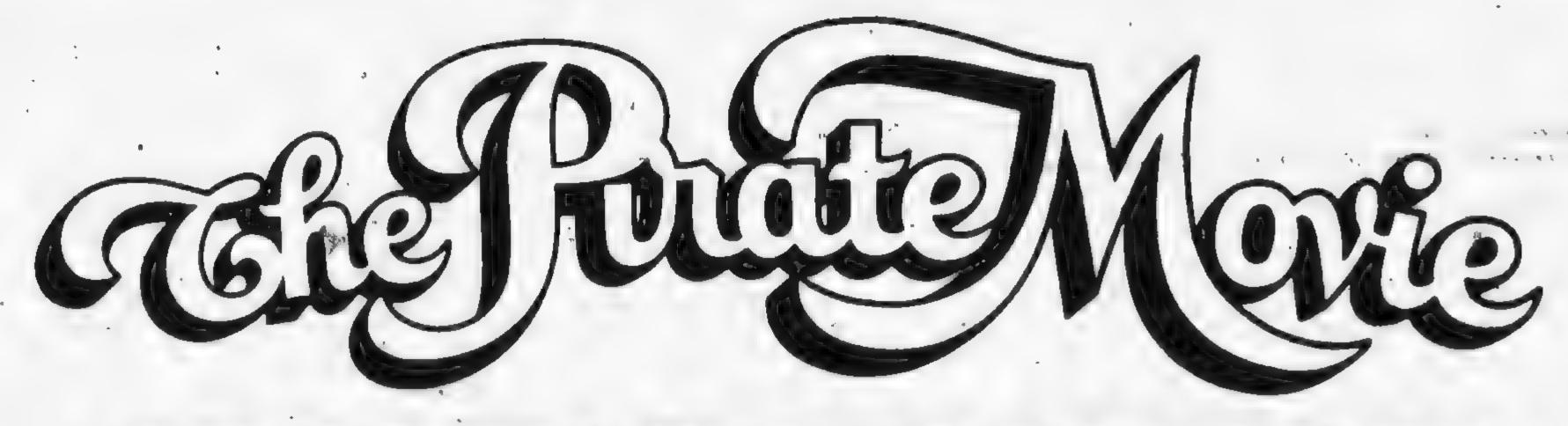
A SOUND OF THUNDER (PG-13) 4:40 10:00 TRANSPORTER 2 (PG-13) 12:10 2:00 2:30 4:10 4:50 7:20 7:50 9:40 10:10 UNDERCLASSMAN (PG-13)
1:50 4:30 *7:00 10:05; *No 7:00 Thurs Sept. 15
THE CONSTANT GARDENER (R)

THE BROTHERS GRIMM (PG-13) 1:10 4:15 7:10 9:50 **THE CAVE** (PG-13) 2:10 7:30

THE 40 YEAR-OLD VIRGIN (R) 1:45 4:20 7:45 10:30 RED EYE (PG-13) 1:20 3:40 6:50 9:00 FOUR BROTHERS (R) 2:15 5:00 8:10 10:40 THE GREAT RAID (R) 12:40 3:30 6:30 9:30

THE SKELETON KEY (PG-13) 12:20 2:45 5:15 8:15 10:35 MARCH OF THE PENGUINS (G)

WEDDING CRASHERS (R) 2:20 5:20 8:00 10:45



COLORING CONTEST



Greenwood Park Mall's

COLORING CONTEST

AND

COSTUME CONTEST

inspired by

THE PIRATE MOVIE

Color or dress up for a chance to win valuable prizes from Greenwood Park Mall.

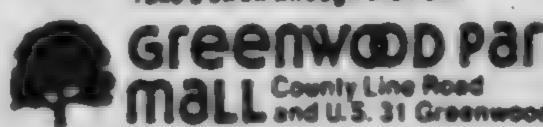
The Coloring Contest is Saturday, August 14 from 10:00 AM - Noon. Children ages 5-13 are eligible to enter. Just come to the Center Stage on Saturday. We'll provide crayons and the official PIRATE MOVIE picture to be colored.

The Costume Contest is Saturday, August 14 at 2:00 PM. Children of all ages, even grown-ups, are welcome to enter this pirate adventure.

Details for both contests are available at the Greenwood Park Mall Office.

Please plan to hop aboard and join us.

Take a stroll through the Park.





Bargersville company finds success in cabinets

Journal Staff Writer The last few years have been rough for most businesses related to the housing industry, but times have been more than smooth for Cabinets by Nichols, Bargers-

The firm will open its doors to the public next week for an open house and a 30th anniversary celebration.

Robert Nichols, president and owner of the firm, said the plant will be open to the public from 9 a.m. to 3 p.m. Monday through Friday in conjunction with Na-

tional Kitchen and Bath Week. Visitors will tour the plant and get a look at the latest in cabinets and furniture, he sald.

The firm has been successful during the past few years, Nichols said, despite the slump in new home construction. An increase in the number of people who are remodeling their homes has helped the business, he said.

The company sells cabinets, roll-top desks and other pieces of furniture to dealers. Most of the cabinets are custom-built to the dealers' specifications for size, style, type of wood, hardware and other

The company now works with about 80 dealers in 13 states, Nichols said, and most of those dealers are professional remodeling contractors.

Nichols, 65, started the business as a hobby in 1952. He had built two homes for his family, and began "moonlighting" in the cabinet business while he worked for Eli Lilly and Company, Indianapolis.

In 1969 fire destroyed the building in Greenwood which originally housed the business, and Nichols moved the company to its current home in Bargersville.

Nichols really got busy after he took early retirement from Lilly in 1971 to devote all of his time to his firm.

"It's been a very profitable, enjoyable retirement," he said. "We're carrying a six-week backlog all the time.'

In 1971 the firm had net sales of \$185,000, he said. Since then the company has concentrated on working with the professional dealers who in turn sell to contractors. That strategy has paid off, he said, and the firm now employs 40 people

million in net sales this year. The com- Jr., 24, is vice president of the company pany set a monthly production record in and is in line to take over the business August, he said, despite the still sluggish housing industry.

He said the key to that success has been providing quality products to the people in the remodeling business.

Nichols is still looking to the future. He had enlarged the Bargersville plant three may have to be built soon if the firm keeps

when his father retires.

"I hope he takes it over. I'm sure he will," the elder Nichols said. "He's been working with me ever since he was two years old." Nichols explained his son used to play in the wood shavings in the garage while he worked.

times since 1971, and said another addition . But the younger Nichols may have to wait awhile before takes over the busi-

"I have no intention of retiring as yet,"



WEDNESDAY DAILY JOURNAL

Sbusiness

Redmond joins Journal staff

Journal reporting staff. Redmond, 25, graduated from Lakeland High School in LaGrange County in 1975. He joined the LaGrange Publishing Company, which prints the LaGrange Standard and the LaGrange News, in February, 1976. He worked as a reporter, photographer and darkroom technician

In June, 1981, Redmond went to Houston, Tex., where he worked as a reporter and photographer for the Deer Park Progress, a suburban weekly newspaper.

While in Texas he received a second place prize for photography in a Texas Press Association contest, and was part of a team of two staff members who won a second place for feature writing from the



Redmond comes from a newspaper family. His father, Patrick, is editor of the LaGrange Standard after spending several years as a reporter for the Indianapolis News. His older brother, Mike, recently

joined the Indianapolis News as a reporter after working for several years at The (Columbus) Republic, the Daily Journal's sister publication.

Redmond will cover the city of Franklin and the Johnson County Sheriff's Department. He will replace Mike Lewis in those

Lewis, a Daily Journal reporter since July, 1980, has moved to the newspaper's sports department, where he will assist Daily Journal sports editor Ric Burrous. Lewis will continue to cover general assignment and business-related issues.

Nichols also has planned for future company leadership. His son, Robert Nichols Nichols said. and is expecting to earn more than \$1.5

Standard grand opening

Harold Bunge, manager of the Standard Grocery the store, which was recently purchased by Indiana Grostore on U.S. 31 in Greenwood, directs customer Joleen

cery Co. A grand opening is being held this week, high-Holtzclaw of Mooresville to the Save Isle, a new feature at lighted Saturday evening with a hoedown.

County briefs

Stonecipher joins Advantage board

E.H. Stonecipher has been elected to the university. She is employed with Mar-oard of directors of Advantage Engineer-shall K. Willis Accountancy Corp., Munboard of directors of Advantage Engineering, Greenwood.

Stonecipher, 72, Columbus, is the retired chairman and chief executive officer of Arvin Industries, Columbus. He also has served as director of American Fletcher National Bank, Indianapolis, and has previously served Advantage Engineering as a consultant in financial and business expansion matters.

industrial heat transfer machinery.

Several Johnson County residents were

among 300 people who recently completed

the certified public account examination

Among those passing the examination

were Victer J. Hartwell, Franklin, and

Susan K. Klutts, Lisa G. Ross, Jane M.

Sherrill, Richard A. Bell and Mark A.

Also completing the exam was Nancy M. Stamper, a Greenwood High School

Hartwell is a graduate of Indiana Cen-

Ms. Klutts is a graduate of Ball State

Ms. Ross is an Indiana Central Univer-

sity graduate and is an internal auditor

versity-Purdue University, Indianapolis.

She is a staff accountant with George S.

Greenwood High School and Ball State

Ms. Stamper holds diplomas from

for Public Service Indiana, Plainfield. Ms. Sherill is a graduate of Indiana Uni-

University, and is the manager of finan-

cial statements for RCA Consumer Elec-

ral University. He is a payroll superviso

with AMAX Coal Company, Indianapolis.

accountant exam

in Indianapolis.

Husk, all of Greenwood.

tronics, Indianapolis.

Olive and Co., Indianapolis.

Advantage Engineering manufactures Henry promoted to co-manager at store Area residents pass

cie, and resides in New Castle.

Bell received a bachelor's degree in business from I.U.P.U.I. and is an inter-

nal auditor with the Indiana Department

of Highways, and Husk is an Indiana State

University graduate working as a field examiner with the Indiana State Board of

Dave Henry recently was promoted to co-manager of the 84 Lumber store in Greenwood.

Henry, a native of Versailles, Ky., oined the 84 chain in January, 1979, at the Versailles store. As co-manager of the Greenwood store, Henry will be responsible for store operations including sales and inventory control.

Eighty-Four Lumber is a retail lumber chain with 16 stores in Indiana and 360 stores across the country.

Truckers World opens Greenwood facility

Truckers World, Inc., recently opened a company-owned, full-service truck stop at the Greenwood interchange off Interstate

The Greenwood truck stop, open 24-hours per day, is the second full-service facility opened by the company. It includes a mini-department store, restaurant, service garage, truck wash and communications center. An adjoining campground and fishing lake are under

development. The new business also features "The

Southern Lady," a full-service restaurant. Based in Louisville, Truckers World, Inc., is a chain of full-service truck stops

located in Kentucky, Indiana and Illinois. The company's third unit is scheduled to open soon in Oakwood, Ill.

Ferrill sells parts store to PAT Auto Supply

Franklin Automotive Supply, 150 W. Jefferson St., Franklin, has changed owners. Russ Ferrill, who owned the auto parts store, said he has sold the business to PAT Auto Supply, a subsidiary of Guarantee Auto. He said he has been planning to sell

the business for several years. Chuck Padrick remains as store manager. Ferrill said. He said Padrick has been store manager for the past 10 years.

Musselman named to animal hospital staff

Dr. Carol Musselman has joined the staff of Academy Animal Hospital, 357 S. State Road 135, Greenwood.

A Michigan native and a graduate of State University, Musselman previously practiced in Columbus, Ind, and Midland, Mich. She will treat small animals, horses and birds at the Greenwood facility.

Amt opens office for architectural firm

Donald F. Amt, registered architect, recently opened Amt, Inc./Architects, 2628 Marywood Drive, Southport.

commercial and religious architecture.

Amt, is a graduate of Southport High School and the University of Illinois. He is a member of the American Institute of Architects and is on the board of directors of the Indianapolis chapter.

The firm emphasizes residential, light

Patel opens office for medical practice

Dr. Vidya Patel has opened a new medical practice at 8228 S. Madison Ave., Indi-

Ms. Patel received her medical degree from the University of Bombay, India, and also was with the Indiana University Medical Center, Indianapolis, for about five years. She also was associated with the Cortese Clinic on the southside of Indianapolis prior to opening her own office.

She will be concentrating on family practice.

DuBois to move office to Stonegate plaza

Dr. Don R. DuBois, will move his pedia-tric office to South Meridian Pediatrics in the Stonegate Professional Plaza.

The new office is just south of County Line Road on State Road 135 in White River Township. DuBois will have evening hours from 6 p.m. to 10 p.m. Monday through Friday for working parents.

DuBois has practiced pediatrics on the southside of Indianapolis for 12 years. He has special interest and training in developmental and behavorial problems as well as in general pediatrics.

Sports advertising is a growing business

UPI Business Writer

NEW YORK (UPI) - Sports is big business in the United States and so is sports advertising, which is tied to both professional and amateur events.

It is difficult even to approximate total expenditures but a spokesman for NBC estimated 20 percent of the annual \$6 billion network television advertising outlays, or \$1.2 billion, is tied to sporting events.

On top of that come large expenditures on local TV stations, network and local radio and substantial sums spent on print media, souvenirs and premiums. Moreover, that \$1.2 billion figure is for TV network time only. Often the fees of announcers and many other expenses are

Out of these receipts, the networks and local TV and radio stations pay upwards of a half billion dollars a year for game rights to professional and college football, baseball, basketball, hockey and big events in tennis, golf and other sports. NBC was prepared to pay the Russians \$50 million for broadcast rights to the Moscow Olympic games before the United States

An indication of how the advertisers'

vertising outlay to sports events since 1939, especially to baseball. Early on, the

company dominated sports advertising. "No one could afford to dominate the advertising in even one major sport in this country today," says Derek Coward, British-born vice president for marketing of Gillette's safety razor division

Coward expects sports to continue to snag an ever-growing share of the adver-tising dollar in the United States because, like news, it's sure-fire at getting the audience and sells products.

This year, Gillette expanded its sports advertising outlays into automobile racing and also will spend more than \$8 million on its World Series advertising with a campaign featuring Steve Garvey, star

first baseman of the Los Angeles Dodgers. Coward said the auto racing campaign comprises an intensive sampling with Gillette safety razor products at major auto racing events. Gillette is going into auto racing, he said, because of the large attendance it draws-51 million in 1980-and because are 60 to 80 percent of racing fans are men. About 40 percent of baseball's spectators are women and women buy 35

percent of Gillette's razor products, Coward wants to reach both sexes. Like baseball, auto racing has a long season which makes it easier to plan advertising and promotions tied to it. It is complementary to baseball also because its activity is centered chiefly in areas of

the county not close to major league base-The proliferation of advertisers in sports events has been as astonishing as the volume growth.

concept of the value of sports marketing has grown lies in the experience of the Gillette Co. of Boston. In 1939, Gillette Président Joseph P. Spang, Jr., thought he was gambling when he spent \$203,000 to sponsor radio broadcasts of that year's entire baseball World Series to promote the sale of Gillette razors and blades. Today, the \$203,000 would barely cover the cost of one 30-second TV spot announcement during a World Series game.

The program will begin with breakfast at 7:30 a.m. at Lees Inn. Dave Bennett, a field representative with the department's community economic development division, will speak on the state's role in economic development e chamber. The Indiana Area Development Council

Drawing winner

Linda Taylor of Franklin, left, was the lucky winner in the Greenwood Park Mall "Treasure Chest Giveaway" recently. Mrs. Taylor's name was

drawn out of thousands of entries and she received over \$1,000 in prizes from

various merchants. Included in the list of prizes was the sail-surfboard show

in the picture. Standing beside Mrs. Taylor is Garnet Smith, marketing direc-

Taylor wins boat, other prizes

in Greenwood Park Mall contest

participated.

Bennett also will present a certificate to the city for completion of the Indiana Re-gistered Cities and Towns program. The program is a directory of Indiana cities ng populations, industries matters of interest to busi-

As always, it wasn't you. But there was a winner of Greenwood Park Mall's Trea-

Linda Taylor of Franklin took home

Mrs. Taylor took a shopping cart around

she said. "We'd fill up the cart,

over \$1,000 worth of prizes after her name

to the mall merchants who had pledged

various prizes to the winner. "Oh it was

dump the stuff in the car and come back

One of the items that did not go home in the car was the \$500 sail-surfboard that

was included in the prizes. At last word,

Mrs. Taylor and her husband Daniel were

A representative of the Indiana Depart-

ment of Commerce will speak at the

Greater Franklin Chamber of Com-

merce's Third Thursday breakfast Thurs-

was drawn from thousands of entries.

sure Chest Giveaway contest.

Chamber to meet Thursday nesses which may plan to move to an Indi-

still looking for a way to get it to their new

home on 1205 Kings Court. The Taylors had just moved into the house, and several

of the prizes are nice additions to the

home, Mrs. Taylor said.
The contest was a joint effort between

the mall and 20th Century Fox, which was

promoting its new film, "The Pirate

Movie." More than 25 stores in the mall

The letter informing Mrs. Taylor she

was the winner sat around for a couple of

days before it was opened, she said, be-

cause they were moving and things were

so hectic they didn't open the deliveries

A Small Business Energy Management eminar will be held Tuesday at Lees Inn. legistration will begin at 8:30 a.m. and the program will run from 9:30 to noon.

The focus of the seminar will be energy cost reduction. There is no attendance fee. The seminar is sponsored by the state commerce department's division of en-ergy policy, Public Service Indiana and

will return to Franklin Thursday, Sept. 23, at 9:30 a.m. at Lees Inn to review the comty evaluation done by the council earlier this year. The council provides programs and services to industry, local vernment and civic groups.

Suggestion box gathers ideas at Bendix plant

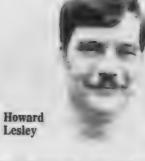


An employee suggestion box is being used at the Bendix plant in Franklin, to the profit of both the firm and the employees whose ideas are accepted.

Gary Cerasale, industrial engineer in charge of the suggestion program, said the program seems to be well accepted by the employees. He estimated that 25 percent of the workers are now trying out their ideas through the suggestion

Part of that participation may be because of the company's incentive. Cer-asale said an employee is given 20 percent of the annual savings from implementing his idea as an award for participating in the suggestion pro-

Two of the most recent winners were Patricia Sharp and Howard Lesley, both of Franklin. Ms. Sharp's idea reseed rework on electrical connectors in the plant and saved an estimated \$1,-



431 a year, Cerasale said. Lesley's idea reduced tooling costs on drill bits, and will result in a savings of about \$1,288 a year, he said.

Cerasale said the ideas are simply dropped into suggestion boxes by employees. He then reviews the suggestions, and sends a memo to notify the employee that the idea is being consid-After that, a review committee ex-

amined the suggestion, and Cerasale said some of the more complicated and technical ideas can take several months to investigate properly.

Once the committee is finished, Cerasale sends the employee a second letter to tell him the outcome of the

making its way into the plant. "There are people with a lot of ideas out there," he said. "Since they're ac-tually doing the job, they can see a part of it that a supervisor just can't see.'

review, and whether the idea will be



Washed ashore on a small island in the South Seas after capsizing her boat lovelorn Mahel, abandoned by her girl friends who have sailed off with the boy of her dreams, lies unconscious on the

Suddenly she sees lofty sails appear ing on the horizon Alop the mast are a black skull and crossbones And man ning the decks are a crew of cutthroats, reveling over a routing of rival rogues -in three part harmony

Kristy McNichol is Mable and Christo pher Atkins is Frederic her amorous ap prentice pirate, in the swashbuckling musical adventure "The Pirate Movie," a 20th Century Fox release of a David Jo seph Presentation, filmed on location in Australia by director Ken Annakin

For director Annakin, a veteran of more than 35 years in the motion picture business, "The Pirate Movie" uniquely combines his many diverse skills which have guided cameras through comedies such as "Those Magnificent Men in Their Flying Machines," adventures like "Swiss Family Robinson" and action dra mas including the powerful "The Long est Day

When the script came along, I read it and became enormously excited because it seemed to be a combination of all the things that I could do." Annakin notes
"It is pure entertainment and that is
really what I have always liked best. It's whole level is pure entertainment, car rying people occasionally to a little romantic side and then switching them before they can get too serious, to laugh ter or the excitement of a sword fight And the music is perfectly designed to carry all these different changes in mood

and tempo.

Written for the screen by Trevor Farrant, with added original music and lyrics by Terry Britten, Kit Hain, Sue Shifrin and Brian Robertson, "The Pirate Movie" is a rollicking sendup of buccancer films as well as a free-wheeling adaptation of Gilbert and Sullivan's clas-The Pirates of Pensance.

We've retained the characters, the ec centricity, the fun and some of the mu-sic," explains Farrant. "The spirit of Gilbert and Sullivan is there but we have

a completely modern approach
"They were satirists of their day so our script is a comedy. It sends up movie cliches, it sends up contemporary atti-tudes, and the central character that Kristy plays, even though she's a Victorian young lady, is a very liberated charcter that I think kids will identify with Chris Atkins' character is tailored for the

The casting of McNichol ("Only When I Laugh," "Little Darlings") and Athins
("The Blue Lagoon") was the magic in
gredient that producer David Joseph
sought to bring a youthful vibrancy to the
project, which, at a budget of 9 million dollars, is the most expensive Aus tralian movie ever made

Once I knew she could sing, I was in love with the idea Kristy McNichol doing the film," Joseph comments on the young actress whose vocal performances in "The Night the Lights Went Out in convinced him of her musical Georgia" abilities.

When I learned that Chris also had an excellent singing voice, it just seemed like magic to me. The idea of getting Kristy and Chris together has been the strongest force in the making of this film." Among the original songs are "How Can I Live Without Her" and "Hold On," both composed by Terry Britten and Sue Shifrin, which are slated for release as singles performed by Atkins and McNichol, respectively The singles and soundtrack will be issued on the Polydor

The story is structured as a long dream, set up and resolved by contemporary sequences at the beginning and end These parenthetical sequences establish Kristy as Mabel, a plain-looking teen-ager, taunted by her more attractive and cially assertive peers She meets and falls for Chris but any chance for a reallife romance between them is thwarted by her girifriends. When they leave her on the dock and sail off with him in his cozy yacht, Mabel pursues them in a small motorboat which capsites near a

The tides carry her safely to the sand where she slips out of consciousness and into a reverie of seafaring adventure and romance. In her fantasy, she changes

from a mousey modern teenager to a vivacious Victorian-era young lady
"In the beginning of the movie, she's a
very shy, introverted girl who wears
glasses and who's not very attractive,"
It is a second of the movie of the state of the stat comes this incredible person on screen That really attracted me to the role, the dream Mabel. She's funny, she's alive and she's up with the news

Mabet's dream also transposes Atkins character from the popular local boy sh last saw sailing away in his small boat, accompanied by her girlfriends, to a pirate's apprentice who only has eyes for

On the high seas, the pirate crew is engaged in hand-to-hand combat with an other band of brigands. The Pirate King (Ted Hamilton) has personally arranged this battle as a birthday present for his beloved apprentice, Frederic

But, when Frederic and the crew have soundly rousted their rivals and begun reveling in their victory. Frederic shocks his compatriots by announcing that he is leaving them. And, regretfully, he tells them, he is bonor bound now to seek their destruction

The Pirate King is heartbroken, as is Frederic's love starved nurse, Ruth (Mag gie Kirkpatrick), who was looking for ward to the occasion of his 21st birthday to personally initiate him into the pleas

Unswayed, Frederic sets out in a tiny rowboat to seek a new life, padding to a cove where he spots Mabel and her sis ters picnicing on their island home Frederic gazes at Mabel through his telescope and falls hopelessly in love

"Frederic, to me, is a guy who is very athletic and seems able to do everything fairly easily," says Atkins. "But he has had no experience with girls and, in that

area, he's something of a slow learner."
Mabel's dream follows Frederick's at tempts to convince her father (Bill Kerr), a major-general whose fortune was sto len by pirates, of his good intentions, and her own efforts at raising an army, with the help of a cowardly police sergeant (Garry McDonald), to defend her home from the invading privateers. "It's a love story told with comedy, ad

venture and terrific music." states pro-

'It's a film which I think toenagers will enjoy because of the adventure and character identification. And I think it's one of those rare films that parents will have fun taking their kids to see







'Pirate Movie' is mindless entertainment

By GENE SISKEL Chicago Tribune Service

No, this is not the film adaptation of recent Broadmodernization Gilbert and Sullivan's "The

Pirates of Penzance." But, yes, this is an adaptation of the same material, and not a particularly inventive one at Substitute teen-agers for

showmanship and you have

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a fairly good idea of the dif-

"The Pirate Movie" was filmed entirely in Australia in an apparent hurry-up bid to beat "The Pirates of Penfilm, with the original Broadway cast, which is due early next year.

SHORTCUTS appear to have been taken because the film at the technical level is Voices in the chorus can't be heard, colors are muddy and special visual effects are anything

The film offers a contemcorary premise as bookends to the operetta, which has modernized throwaway gags and bubblegum pop ballads. Kristy McNichol, an appealing young actress, plays a shy teen-ager who is visiting a pirate amusement park where Christopher Atkins o pirate Blue Lagoon") demonstrates sword fights. • For some unexplained Review

tive girls taking the tour and asks McNichol to go for a ride on his boat later in the However, the other girls beat McNichol to the dock, and McNichol is forced to hop a sailboat to catch up.

She is soon lost in a storm and washes up on a beach where she proceeds to "The Pirates of Pendream zance" story, in which she plays a liberated version of the damsel Mabel to Atkins' pirate apprentice.

The most popular of the operetta's songs have been retained but are poorly performed, particulary the crowd-pleasing "I Am the Very Model of a Modern Major General." Modern lyrics have been substituted and most are inaudible, but the one line that did cut through loud and clear is, younger than the Beatles and older than the Rolling reason, Atkins bypasses the Stones." Isn't that

hibitions, dramatic presen-

tations and films. Hot air

balloon rides will also be

available on the banks of the

The evening will begin at 6

THE ART school will offer demonstrations in metal

pouring and paper making,

p.m. at the Museum of Art and the School of Art and Art

Iowa River.

Social sampler at U. of Iowa

Center for the Arts and Hancher Guild will launch the 1982-83 arts season at the University of Iowa with Arts Overture '82, a social sampler of the arts, on Sept.

The Arts Overture evening will include dinner, demonstrations of art technireadings, dancing,

musical performances, ex-

and works by current art students will be on display in the school galleries.
At the Museum of Art, students of the Dance Program will perform four original dances, and guests also may view the museum's exhibits. Among the exhibits on display will be two national exhibits: "Invisible Light," a collection of infrared photographs; and "Richard Diebenkorn: Etchings and Drypoints, 1949-Hors d'oeuvres will be served and a cash bar will be open at the museum from 6 to 7 p.m. Dinner will be served on the museum patio at 7 Hors d'oeuvres will be catered by Things & Things & Things, and dinner by the Iowa Memorial Union. After dinner, mimes will

direct Arts Overture guests to E.C. Mabie Theater, the boat house on the Iowa River, the Music Building and Hancher Auditorium for other arts events. In E.C. Mabie Theater, theater arts students will present highlights of popular

productions on the main stage, and students in the Writers Workshop will read from their works in the greenroom. A brass quintet from the

School of Music will perform in the boat house as guests move from E.C. Mabie Theater to the Music

In the Music Building. original films by students in broadcasting and film will be shown.

THE EVENING will conclude with dance and dessert at Hancher Auditorium. Dessert will be catered by Karenne Eades. The awardwinning Johnson County Landmark jazz band will entertain outside, while in the lobby guests may view exhibits from the Iowa Review magazine and Windover Press.

Arts Overture '82 is planned and organized by the volunteers of Hancher Guild, in cooperation with the academic units of the Iowa Center for the Arts.
Tickets for Arts Overture

'82 are priced at \$13 and go on sale Aug. 23 at the Hancher Auditorium box office. Admission is being limited to 500 guests. The Hancher telephone number is (319)

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R

Light Brigade

The legendary Charge of the Light Brigade occurred in 1854, during the Crimean War's Battle of Balaclava. The original objective was to take some Turkish artillery batteries. However, due to confused orders, the charge was redirected straight into a corridor of Russian guns. Of Lord James Cardigan's 673 cavalrymen, more than 250 were killed.

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The young audience at the theater where I saw "The Pirate Movie," occasionally when cutie-pie giggled Atkins appeared on screen. His costumer on this film obviously had seen his wardrobe in "The Blue Lagoon."

that was a short love scene.'

He again wears an oversized diaper as a bathing costume.

mindless entertainment for not for the chance that audiences, having seen it, might be disposed to avoid the Broadway play.

photography ing, Movie"

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"The Pirate Movie" is teens and simply could be dismissed as such if it were eeing the film adaptation of

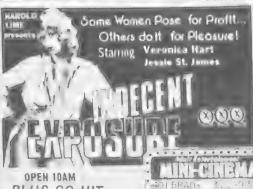
That version is certain to have better singing, dancchoreography because those aspects of "The Pirate could not be any



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1:30 3:35 5:40 7:45 9:50







1:00 3:15 5:30 7:45 10:00

R

Concert to honor Frederick Swanson

THE SUNDAY DISPATCH, Moline, Illinois

Greer to be soloist

Greer, tenor, will join with Quad-City Chorale and the Moline Boys Choir to present a concert Oct. 24 to honor Dr. Frederick Swanson of Moline

Swanson. retired, was founder of both the Men's Chorale and the Boys Choir. He also was instrumental in founding the Quad-City Music Guild.

The Oct. 24 concert, to be Centennial Hall at Augustana College, is one of three concerts planned by the Men's Chorale dur-ing the 1982-83 season.

The other concerts will traditional Christmas performances at Butterworth Center on Dec. 20 and 21, and the Men's Chorale annual spring concert next May.

GREER, a Moline native, will return to the Quad-Cities from Europe to take part in the Men's Chorale concert honoring Dr. Swanson. Greer last appeared with the Men's Chorale in 1980. The Moline Boys Choir, directed by Kermit Wells, also will have a prominent role in the Oct. 24 program.

The last year has seen Gordon Greer's career on the rise. He made his debuts with the San Francisco Opera in Verdi's "Nabucco" in June and with the Montreal Symphony in Verdi's "Requiem" in May. He also debuted at the world famous Spoleto Festival in Italy in a televised concert of Berlioz' "Damnation of Faust" in July and with the Residential Orchestra of The Hague (Holland) singing Beethoven's 'Ninth Symphony'

Greer's musical travels finally crossed paths with another native Moline singer, soprano Stephanie Sundine, when the two costarred in the Anchorage Civic Opera production of Puccini's "Tosca" last March.

Greer also starred in the American premiere of Stanislaw Moniuszke's 'The Haunted Castle' with the Michigan Opera Theater in Detroit.



Tenor soloist

Since 1975, Greer has been leading resident tenor with the Deutsche am Rhein in Dusseldorf. He also has appeared in opera houses Hamburg, Cologne Frankfurt, Stuttgart and

other German cities.

HIS CONCERT and operatic appearances also have taken him to London, Paris. Madrid. Brussels.

teresting world. It moves

The 31-year-old Thomas

does a little singing in the

movie, though he pro-

fesses that opera is his

favorite form. He even

does some hard drinking

"I REALLY love Hank's

certainly

character for John Boy.

Barcelona, Vienna and other European cities.

This coming season he will do "Fidelio" with the East Lansing Opera Company, will sing the title role in "Andrea Chenier" for the Miami Opera, and perform with the Bremen Theater in West Germany. He also has been invited to sing the role of the Duke in "Rigoletto" with the San Diego Opera.

The Moline Boys Choir this year is beginning its 34th season of public performances. This summer the choir toured Kentucky, Tennessee and North Carolina and sang at the World's Fair in Knoxville and also performed in Nashville.

interested in purchasing patron subscriptions to the Men's Chorale concerts this season may call 787-0831.

KRISTY McNICHOL Wants to be her own person Shedding her 'cute' image

Kristy growing up

By CAROL WALLACE N.Y. News Service

NEW YORK - Loud voices are spilling from behind closed doors at Kristy McNichol's upper East Side apartment that she shares with her "very, very, very good friend," hairdresser Joey Corsaro. The voices are raised neither in sweet endearments nor the do's and don'ts of home permanents.

I catch a word here, a phrase there. Something about "growth" and "being my own person." They know I am on the way, so I refrain from knocking in the hope that things will settle down. They don't. I knock

KRISTY OPENS the door slowly, smiling shyly. There is a moment of embarrassed silence. She and Corsaro are probably wondering what I've heard. I, in turn, am wondering whether I am going to witness a restaging of "Who's Afraid of Virginia Woolf?

"Hi, nice to meet you," she says sweetly, extending her hand for a firm shake. "This is Joey." She points to a tall, handsome, mid-20ish man with slicked-down curly black hair and a diamond stud in his left ear. He, too, appears to be slightly uncomfortable, but he puts on a friendly front. For the moment anyway, peace is at hand.

Their bright, airy apartment seems lifted from a Bloomingdale's catalogue. Puffy sofa sections and chairs sit like aqua-colored cloudbursts on white shag carpeting. There's black smoked glass lining a living-room wall and a few human-sized plants next to the sliding-glass doors of their balcony. McNichol settles onto the edge of the sofa and leans forward with a let's-get-on-with-this look on her face. Corsaro fetches a glass of water for me and joins us.

At 19, McNichol is finally shedding her cute, pubescent image and slowly slipping into adulthood, professionally and personally. Her gawky, tombovish looks have been exchanged for sleek, sophisticated clothes and a short blond hairdo. Six months ago she abandoned a \$1.7 million Los Angeles home, Jaguar and Jeep, not to mention family and friends, to move here permanently. "I just wanted to try and live here and experience other places," she said. "People in New York ... they're a lot quicker."

HER MOVIE image is undergoing an overhaul as well. She is abandoning TV in favor of feature films and successfully began the transition to "adult roles" last year in Neil Simon's "Only When I Laugh." In her new film, "The Pirate Movie," a knock-off of "Pirates of Penzance," she sings and hams it up opposite teen hunk Christopher Atkins. And in her next movie, "I Won't Dance," she'll play a 21-year-old handicapped flutist whose love life is slightly out of pitch.

Still, don't expect to see McNichol, who has been acting since she was 8, seduce her way across the silver screen anytime soon. America isn't ready for it. Neither is she.

'I've been offered a few older, heavy roles," she said. "My manager and I are really choosing my roles carefully. But I



Kristy McNichol's latest film is "The Pirate Movie," in which she co-stars with Christopher Atkins. McNichol said the picture was "fun to make," but she's ready to move on to more mature roles.

do have to grow up." She smiles, and added pleadingly, "You gotta let me grow up!

While her looks don't compare to post-pubescent contemporaries like Jodie Foster, Tatum O'Neal and Brooke Shields, her acting abilities more than compensate. She consistently captivates critics and has built a following of adoring teens and their mothers, who stop her in the street and

say, "I wish my daughter could be just like you. 'Kristy and Olivia Newton-John are our two top female personalities," said Hedy End, editorial director of 16, a fan magazine whose average reader is 14 and female. "She has an innocent face and her roles have always been family-type characters who do the right thing in the end. The kids eat it

"YEAH, I GUESS I do have a different image than Tatum and Brooke," McNichol said with a laugh. (She was once pro mised the part of the little girl in "The Bad News Bears" but lost out in a last-minute switch because Tatum had a bigger name. The two later starred in "Little Darlings." There were no hard feelings.) "I have the image of being an all-American girl, which I think is a great image. Why? What's wrong with being the all-American girl?

The Pirate Movie," is a \$9-million Australian producton that McNichol describes as "an 'Airplane' type of movie, zany and off the wall." It is an adaptation of the Gilbert & Sullivan operetta and co-stars Atkins, the once-and-future king of the Loincloths. Blond, blue-eyed and beefy, he was last seen satisfying his newly discovered libidinal urges in "The Blue Lagoon" with Brooke Shields. "The Pirate Movie" is Atkins' first since that 1978 Paradise Island encounter.

'It's not that I haven't been offered other parts," said Atkins in a 20th Century-Fox press release. "It's just that Hollywood's a very scary place for somebody who had no intention of being there in the first place." That, or there just aren't many parts around for guys who look great in

"HE'S GREAT, he's a nice boy," said McNichol of Atkins. 'He has great charm. He loves women, he loves girls. The first night we met he brought me a rose from the dinner table. It was really sweet." Did his gallantry ignite an offcamera romance?

'A little," McNichol said, looking toward the floor and nodding. "We liked each other. We went out a few times. We still see each other once in a blue moon.'

Though it's unlikely she and Atkins will become the Nelson Eddy and Jeanette MacDonald of the 1980s, their combined opularity among teen-agers should mean a treasure of gold

The press release from 20th Century-Fox contains another interesting tidbit. "We've retained the characters, the eccentricity, the fun and some of the music," it says. What they didn't retain was Linda Ronstadt, Rex Smith and Kevin Kline, all of whom starred in Joseph Papp's Broadway version of "Pirates" and are featured in the movie version of the play due out at Christmas.

"I DON'T think it's really a ripoff," said McNichol of "The Pirate Movie." "It's zany. It's also a love story at the same time. Chris is great in it. It's a real fun movie. I enjoyed making it so much. And I know when you enjoy something a lot, you know other people will enjoy it too.'

Uh-huh. Maybe it was the untimeliness of my arrival. Or maybe she just doesn't like interviews. Or maybe she doesn't have a way with words. Whatever the case, on this day McNichol is answering questions in short, crisp, five-to-10word sentences, offering little more than the equivalent of name, rank and serial number

Her sentences are filled with California lingo (when I ask about her first TV series, "Apple's Way," she said: "I just went with it. I didn't stop to think about it. I kind of flowed with it"), and her description of everything from Burt Reynolds to "I Love Lucy" reruns is "he's great, she's great, they're great, it's great.

She keeps her private life under wraps. ("I think my personal life is mine," she said with a shrug.) She describes saro as "a very, very, very good friend - he does my hair and we have a great time together." But she says she still dates others. "I haven't gone out with a lot of guys because I'm very selective. I won't go out with just any guy." What kind of guy will she go out with? "A gentleman," she said. "Very kind. Very warm. Very sensitive. And fun."

A switch for John Boy

By JOE EDWARDS

NASHVILLE, Tenn. -Richard Thomas, best known as John Boy on "The Waltons," portrays country music singer Hank Williams Jr. in an upcoming television movie he describes as a compelling character study.

Williams, whose father is a country music legend, had to overcome the stigma of living up to his father's accomplishments. He turned to liquor and suicide. But just as he built his own identity, he suffered a near-fatal fall off a Montana mountain in 1975 He fell 500 feet and literally scraped off his face.

He battled back from that, relearning, among other things, the basics of talking, and is now one of the top stars in country music with hits like "All Rowdy Friends,' mily Tradition,' "Family "Eleven Roses," "Dixie on My Mind," "Texas Women," "Whiskey Bent and Hell Bound," "A Country Boy Can Survive" and recently "Honky Tonkin'."

THOMAS, who starred 'The Waltons" on CBS for five years, says all this adds up to an intriguing

story.

"It's fascinating a character study and a gripping story," the actor says of the film, "Living Proof." "It's the flip side of the country music fairy tale. It's a different kind of story about this business.

"He was born with everything — a famous name, money, a career. He had everything except the capacity to be his own man.

'Another thing that makes it fascinating is that he had an almost complete physical change as well as a personal change," Thomas says. "In the process of getting a new self, he got a new physical self, too.

'It's a bold film for television. It's exciting and it shows a very inmusic," he says. "He's music charts at once last original and he has a powertul voice. He torgeo his own identity at the forefront of country music I like country music, but I never knew as much about it as I do know." the actor

Williams, who had an unprecedented seven albums on the country choice to portray him, but says he has full faith in

Thomas says he doesn't miss performing in "The Waltons," which was one of the most popular shows on television.



RICHARD THOMAS Plays Hank Williams



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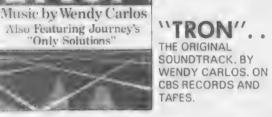
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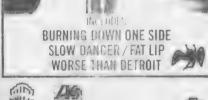








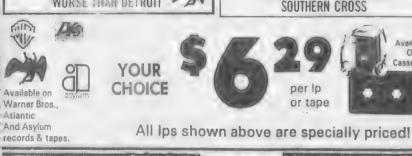






















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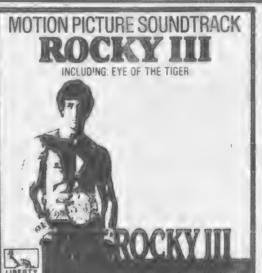
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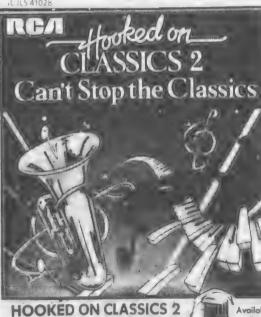
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Richard Simmons: sultan of svelte



Richard Simmons (above) leads some of his fans (below) in an exercise routine.



By Bill Thomas Sun Staff Correspondent

College Park-Richard Simmons in person is just like Richard Simmons on television. Only more so.

The hyperactive guru of skinny never stops moving. If he's not doing tushy tucks or screaming at suburban fatties to hammer their thighs, he's jumping in and out of publicity photos and signing autographs. The same guy who was once such a jumbo he could hardly get out of bed by himself now has "sooo much energy" he can't sit still for two minutes without starting to

erupt.
"It's the little child inside of me," he explains, licking juice from the skin of a plum. 'I'm always singing in elevators and things like that. It's my way of being silly. . . . Silliness, to me, is the cheese on the pizza."

Oops. Pizza. He puts his finger to his lips

as if he's said a bad word.

Looking at Richard Simmons today in his missionary white gym suit, it's hard to imagine that this 34-year-old moth of a creature used to be a 268-pound blimp.

True. In fact, he was so addicted to food that he left his native New Orleans to sojourn in Italy, the better to mainline his fa-

"I lived in Florence for four years. Do you have any idea of the food they have over there? My God!"

He got so big on spaghetti that Federico Fellini put him in the eating scenes in his film "Satyricon." He had to be restrained from gobbling up the props. Like something out of a fairy tale, he

kept getting bigger and bigger. Name it, he'd eat it. Until one day when his whole life ed before his eyes like a smorg

"I found a note in my car that said: 'Dear Richard, you're very funny. But fat people die young. Please don't die.' "
He almost blew lunch right on the spot.

Within a year, he dropped 150 pounds. "I became anorexic. Being fat, I real-

ized, is a cry for help, a slow suicide.' From that moment on, he's been on a

"People who overeat and get fat are not happy. I want to make the world a happier See SIMMONS, C7, Col. 3



Richard Simmons talks about exercise after his College Park road show.

Rickie Lee Jones: songs from a bohemian past



AM/PM TUESDAY

By Geoffrey Himes

Rickie Lee Jones appeared out of nowhere in 1979 with a stunning self-titled debut album. The mysterious bohemian blondewho comes to the Merriweather Post Pavilion tomorrow night—sang in a breathy, en-chanting voice that skipped around the beat and the melody. She sounded more like a 1952 Harlem jazz singer than a contemporary California singer-songwriter.

Her songs were sturdily constructed short stories with memorable characters and finely detailed settings. The territory was familiar on her second album, "Pirates," released last

year on Warner Brothers. She wrote about the same stolen cars, after-hours bars and all-night diners described in the books of Jack Kerouac and Damon Runyon, and in the songs of Tom Waits and Billy Strayhorn. Her characters were short-order cooks, unwed mothers, young alcoholics, highway cruisers and sidewalk hustlers. Her female characters led es-See JONES, C7, Col. 1



Kristy McNichol (left) and Christopher Atkins in "The Pirate Movie."

teenagers

A 'Pirate'

romp for

By Jeffrey Landaw

It's no use telling people to forget "The Pirates of Penzance" and take "The Pirate Movie," the rock travesty that opened Friday at area theaters, on its merits. The only people who can do that are the teenagers for whom it was made, who wouldn't know enough to mind seeing one of the classics of English comic opera turned into a make-out

"The Pirate Movie" plunders Gilbert and Sullivan, not only for most of the plot, but for half a dozen songs, along with some of Mabel and Frederic's recitative. This is spoken rather than sung, presumably because the two stars, Kristy McNichol and Christopher Atkins, make Linda Ronstadt and Rex Smith, the rockers who starred in Joseph Papp's

See PIRATES, C4, Col. 5



An Olney opener

"Candida" by George Bernard Shaw (left) opens tonight at the Olney Theatre. The play runs every day but Monday through August 29, with two performances on Sundays—2:30 and 7:30 p.m. Curtain time Tuesdays—including tonight—through Saturdays is 8:30. Olney Theatre is located on Route 108 in Olney, Md. For details, call 1-924-4485.



Keys for kids

The Little People's and Kid's Stuff programs present free concerts by pianist Ann Saslov (left) performing "Adventures with 88 Keys" at the Inner Harbor's Harry D. Kaufman Pavilion at noon and again at 7 p.m. For details, call 837-4636.

Family pickin'

The McLain Family Band of Kentucky, a traditional bluegrass band which has performed at the Grand Ole Opry, will be in concert tonight at the Tawe Fine Arts Theatre at the University of Maryland College Park. For details, call 454-2201. .:

INSIDE



Box office

Us Festival in California Labor Day weekend

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'Pirate' romp for teens

PIRATES, from C1

'Pirates," sound like Sills and Pava-

The trouble is, the Gilbert and Sullivan remnants just remind you how much better the original was. The old songs have been rewritten even when it wasn't necessary, without gaining much in the process.

As for the original songs, by Terry Britten, Kit Hain, Sue Shifrin and Brian Robertson— well, when the New York City Opera did "Pirates" in 1976, Andrew Porter wrote in The New Yorker that if it had been called a grand opera instead of a comic opera, everyone would have raved over Sullivan's ability to depict character with music. Style, character and emotional range have been narrowed to vanishing point here to please a houseful of randy 16-year-

Ah yes, those 16-year-olds. In the bad old days, style was what people like Astaire and Rogers, Powell and Loy and Gable and Leigh used to get around the Production Code restricand the short word for fertilizer whenever things start to dragthere's such a thing as pleasing vulgarity, but this isn't it—and ensure the PG rating.

pens when you are playing to people at an age of sexual confusion. The pibooters, who in a parody of the theatrical conventions of his time were too tenderhearted to make piracy payare obsessed with rape. And so are

the girls. But nothing is actually done to anybody except Ruth (Maggie Kirkpatrick), no longer a pirate maid-of-all-work but just a middleaged hanger-on.

The girls are silhouetted in the windowshades as they undress, but when McNichol teases the Pirate King (Ted Hamilton) into taking off his shirt so Frederic can copy a treasure map tattooed on his back, she struggles successfully to keep her own shirt on. Not that there seems to be all that much under the shirt, but it's the principle of the thing.

It's not only the ghosts of Gilbert and Sullivan who could sue. Instead of satirizing a romantic tradition of duty and self-sacrifice which no longer exists, "The Pirate Movie" parodies movies like "The Sea Hawk." But because its target audience doesn't appreciate subtlety, the jokes are all carefully spelled out (as Frederic and the Pirate King duel in General Stanley's castle, Ruth reads a picture book on "Great Adventure Movies").

Even the gags that work are held tions. Now that we're liberated, we much too long. One of these is a swipe get crotch jokes every five minutes at "Raiders of the Lost Ark," whose makers, unlike those of "The Pirate Movie," knew how to keep their tongues in their cheeks.

"The Pirate Movie" probably should have been released earlier in Trouble is, the movie tries to have the summer; school may start before things both ways, which is what hap- it makes back its cost. If your adolescent is old enough to drive, you might as well let him go. If he isn't but inrates-unlike Gilbert's noble free- sists on going, take him to the theater, park and go hunt up a rerun of "Atlantic City.

Stephen Hunter is on vacation.

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'The Pirate Movie' sinks in silliness

THE PIRATE MOVIE Rating: *

By BRUCE BAILEY Gazette Film Critic

Poor old Gilbert and Sullivan. Their operetta *The Pirates of Penzance*, which was silly to begin with, has sunk to new depths.

Hollywood has turned it into something called *The Pirate Movie*, a film for people with LQs below sea level. Of course, that doesn't automatically disqualify it as "pure entertainment" — but even on this count, it's about as much fun as walking the plank.

Music updated

It's clearly designed for teenyboppers — especially those who like smirky doubles entendres.

It's assumed, it seems, that kids can't tolerate too much material older than last year's Top 40. When the operatta's original music is used, therefore, it's updated with new lyrics referring to such familiar phenomena as Bo Derek, the Rolling Stones and Malibu Beach. The rest of the score is laced with original songs that are supposed to be "soft rock" but are just plain mush.

Bubblegummers should also be pleased that Christopher Atkins, known for his skill at wearing a loincloth in *Blue Lagoon*, plays the pirate apprentice Frederic. Kristy McNichol, who got her start in the popular TV series *Family*, is Mabel.

Frederic decides he doesn't want to work under the Pirate King (Ted Hamilton) any more, so he jumps ship and swims ashore. Faster than you can say "shiver me timbers," he falls in love with Mabel, a daughter of a major general (Bill Kerr).

For reasons too silly to recount, the pair's love is temporarily thwarted as the pirates do battle with Mabel's dad and the local police.

As such, The *Pirate Movie* loosely follows the broad outlines of the original operetta. Most of the action, however, takes place in the dream of a modern-day Mabel smitten with a young man (Atkins) who works in some sort of a Pirate pageant.

It's a cheap device. When the script finally seems unable to legitimately resolve the dramatic situation, Mabel simply declares that it's her dream so she can do what she wants — and she does.

Sloppy piece of work

The film does have its amusing moments — particularly when it makes fun of the operetta genre or throws in scenes and characters from other movies (Raiders of the Lost Ark, Star Wars, and Pink Panther).

On the whole, however, it's a rather sloppy piece of work. The corny device of super-imposing faces on scenery is used to excess. And director Ken Annakin (who should know better after 47 films) sometimes seems unable to "match" his shots—leaving us with skies that are cloudy one second and sunny the next.

Parents' Guide: salty language — natch.



Kristy McNichol with sword at ready.

Movie Review

Everyone has a good time in this movie

"Things Are Tough All Over" with Cheech Marin and Tommy Chong. A Columbia Pictures release. At the Stage 2 Theatre and the Collins Drive-in.

Rating: R - under 17 not admitted unless accompanied by parent or adult guardian.

By Janet Maslin

NEW YORK - Cheech and Chong have a good time with "Things Are Tough All Over," and you will, too. This is a relatively ambitious project for the two of them, because both Cheech Marin and Tommy Chong play dual roles, and neither makes many dope jokes, to speak of. With that major item out of their repertory, what remains? A little more versatility and a lot of laughs

"Things Are Tough All Over" is as close to an adventure story as Cheech and Chong are ever going to get. They start off in a car wash, where the mistake of driving a purple convertible through the machinery with its top down gets them fired. The car belongs to a pimp, and Cheech is very scornful of the pimp's taste, particularly his choice of upholstery. The pimp chose leopardskin, which is awful, Cheech maintains. HE would choose tiger, and a chartreuse dashboard, too,

In a series of events much easier to watch than to explain, Cheech and Chong wind up in a self-service laundry (Cheech unwittingly gets tumble-dried), in a rock band (a hilariously bad one), traveling crosscountry in a car without doors, in the clutches of two sexy French "Fifis" (played by the stars' pretty wives) and in drag, so jittery that they're afraid of their feather boas.

They do all this as Pedro and the Man, their stock characters. But they also have a chance to play a wealthy, baldish Arab with a hair transplant that looks as if a caterpil-·lar had been electrocuted on his forehead (Marin) and another wealthy Arab with a hot temper, a ready switchblade and a nose you have to see to believe (Chong). This sort of branching out is, happy to say, not the least bit beyond their range.

Beyond

Shame

Champagne

"Things Are Tough All Over" is smoothly directed by Tom Avildsen, who makes his debut in a style comfortably like Chong's. The movie slows down a bit in the middle, but for the most part it is a series of well-sustained gags.

At another point, the two sit in the desert, after hours of trying to hitch a ride when no cars have come along. They feel like singing a song of their own invention, "Me and My

Old Lady." Sample laid-back lyric: Sometimes we're so much in love That we go on a picnic and don't even take any beer

We just like to cruise around and find the big drag in town

And then we find the 7-11 and get some Beef Jerky.

Of course, a lot of cars drive by while this is going on, but Cheech and Chong are being much too mellow to notice.

They were funny to begin with, and they're getting funnier all the



Tommy Chong and Cheech Marin star in dual roles as themselves and two scheming Arab brothers in "Things are Tough All Over." Cheech and Chong's original screenplay was filmed in Chicago, Las Vegas and St. Louis.

Douglas stars

HOLLYWOOD (AP) - Kirk Douglas will star in "Remembrance of Love," a two-hour NBC-TV movie scheduled for August.

Douglas will play Joseph Rabin, a Holocaust survivor who attends a world reunion of survivors in Jerusalem, where he's reunited with a long-lost teen-age love.

Also appearing in the movie, to be directed by Jack Smight, will be Robert Clary and Douglas' youngest son, Eric Douglas

"The Pirate Movie" is childish and dirty

"The Pirate Movie," with Kristy McNichol and Christopher Atkins. A 20th Century-Fox production directed by Ken Annakin. At the Stage

Rating: PG - parental guidance suggested.

By Janet Maslin

NEW YORK - They weren't fooling when they named this "The Pirate Movie," since it's the show business equivalent of buccaneer tactics that landed this version of "The Pirates of Penzance" into neighborhood theaters several months ahead of the other version, the one based on the Broadway production. The current film is bound to be the lesser of the two even if the second one isn't so hot.

"The Pirate Movie" stars Kristy McNichol and Christopher Atkins in a cut-rate kiddie version of Gilbert and Sullivan, laced with synthetic pop ballads and leavened with infantile dirty jokes. (Most of these have to do with pirates threatening to clip other pirates in the groin while fencing.) The original music is also here, or some of it is. But it's either relegated to the background while Miss McNichol does some mugging, or it's been fitted out with "now" new lyrics. "I'm older than the Beatles but I'm younger than the Rolling Stones," sings the modern Major General, who also has occasion to mention Malibu.

and is eventually back in his "Blue Lagoon" loincloth, But his line readings are no match for his someone reciting in a school play seasons by Milton Berle.

that his speech barely has a conversational rhythm. Miss McNichol, decked out in a lot of ruffles but still her tomboyish, wisecracking self, is better than anything else here but still not in good form. Ken Annakin, the director of "The Longest Day," makes this a movie full of tacky superimpositions and messy matching shots. When Atkins walks dreamily down a country road, he sees Miss McNichol's face superimposed upon the sky, and the same thing happens when he peers into a puddle of water.

'The Pirate Movie," lacking jokes of its own, reaches shamelessly into other movies for a few. At one point, one of the pirates' swords turns into a laser-sword from "Star Wars," with a voice like Obi-Wan Kenobi's in the background.

'The Pirate Movie" is rated PG because it contains enough childish dirty jokes to make it a relatively smutty PG movie, as PG movies go.

'Star' to return

HOLLYWOOD (AP) - The "Texaco Star Theater" returns Sept. 11 on NBC-TV after a 25-year absence, featuring a program of songs from 49 different Broadway musicals.

Scheduled to appear are such performers as Debbie Allen, the cast of the musical "Annie," Ken Berry, Carol Burnett, Sammy Davis Jr., Pam Dawber, Zsa Zsa Gabor, Don-Atkins starts out in a pirate suit ald O'Connor, Bernadette Peters, Charles Nelson Reilly, John Schneider and Loretta Swit.

"Texaco Star Theater" premiered physique; he sounds so much like in 1948 and was hosted for five

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4:25, 7:30, 9:50.

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EASTOWN II — Sneak preview (R) - 7:30; "Young Doctors in

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"Six Pack" (PG) - 1:10, 3:15, 5:20, 7:35, 9:45.

WESTDALE MALL CINEMA IV "Dead Men Don't Wear Plaid" (PG) — 1:20, 3:30, 5:35, 7:55, 10. COLLINS --- "Things Are Tough All Over" (R) -8:50; "Cheech and

Chong's Nice Dreams" (R) - 10:40. TWIN WEST — "Rocky III" (PG) 8:50; "For Your Eyes Only" (PG) **— 10:45.**

TWIN EAST - "Road Warrior" (R) — 8:50; "Sharky's Machine" (R) GARDEN (Marion) - "Grease 2"

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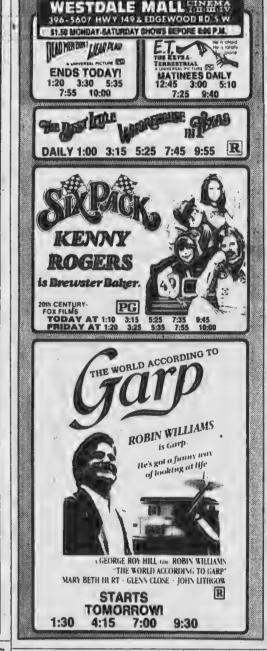
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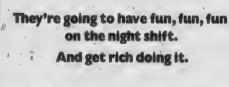


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Theater Times

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STAGE 1 — "Road Warrior" (R) 7:45, 9:40.

STAGE 2 — "Things Are Tough All Over" (R) — 7:45, 9:35. STAGE 3 — "Pirate Movie" (PG)

Lost Ark" (PG) - 7:30, 9:30.

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'Pirate Movie' called cut-rate kiddie version

By JANET MASLIN c. 1982 N.Y. Times News Service

NEW YORK - They weren't fooling when they named this "The Pirate Movie," since it's the showbusiness equivalent of buccaneer tactics that landed this version of "The Pirates of Penzance" into neighborhood theaters several months ahead of the other version, the one based on the Broadway production. The current film is bound to be the lesser of the two even if the second one isn't so

"The Pirate Movie" stars Kristy McNichol and Christopher Atkins in a cut-rate kiddie version of Gilbert and Sullivan, laced with synthetic pop ballads and leavened with infantile dirty jokes. (Most of these have to do with pirates threatening to clip other pirates in the groin while fencing.) The original music is also here, or some of it is. But it's either relegated to the background while Miss McNichol does some mugging, or it's been fitted out with "now" new lyrics. "I'm older than the Beatles but I'm younger than the Rolling Stones," sings the modern Major General, who also has occasion to mention Malibu.

Atkins starts out in a pirate suit and is eventually back in his "Blue Lagoon" loincloth. But his line readings are no match for his physique; he sounds so much like someone reciting in a school play that his speech barely has a conversational rhythm. Miss McNichol, decked out in a lot of ruffles but still her tomboyish, wisecracking self, is better than anything else here but still not in good form. Ken Annakin, the director of "The Longest Day," makes this a movie full of tacky superimpositions and messy matching shots. When Atkins walks dreamily down a country road, he sees Miss McNichol's face superimposed upon the sky, and the same thing happens when he peers into a puddle of water.

"The Pirate Movie," lacking jokes of its own, reaches shamelessly into other movies for a few. At one point, one of the pirates' swords turns into a laser-sword from "Star Wars," with a voice like Obi-Wan Kenobi's in the background. At another point, the film is visited by a French police inspector in a trenchcoat (Garry Mc-Donald), who does a thoroughly groan-worthy Peter Sellers imita-

'The Pirate Movie' is rated PG ("Parental Guidance Suggested"). It contains enough childish dirty jokes to make it a relatively smutty PG movie, as PG movies go.



By The Associated Press Today is Tuesday, Aug. 10, the 222nd day of 1982. There are 143 days left in the year.

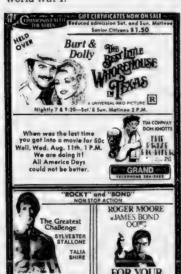
Today's highlight in history: On Aug. 10, 1519, Spanish explorer Ferdinand Magellan began history's first recorded voyage around the

On this date:

In 1792, the French monarchy was overthrown as mobs in Paris attacked the palace of Louis XVI.

In 1807, Robert Fulton's steamboat, Claremont," made its first trip. In 1821, Missouri entered the union

as the 24th state. In 1914, France declared war on Austria-Hungary at the start of



Richie calls on 'string specialist' **Jimmy Connors**

LOS ANGELES (AP) - Wrapping up his first solo album, Lionel Richie of the Commodores decided he needed a real pro to back him up on the track titled, "Tell Me."

Tuesday, August 10 1982

So he called on a string specialist tennis player Jimmy Connors. "McEnroe will eat his heart out," Connors said, according to the Aug.

THE DAILY INDEPENDENT'S

AIREST FAMILY
INERICK CONTEST
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At The Hall County Fair!

lo issue of People magazine, referring to tennis star John McEnroe.

Connors also said he would return the favor someday to Richie, the Commodores' lead singer, composer and sometime saxaphonist.

'Lionel, you can tour with me," said this year's Wimbledon champ, "as a warmup boy."



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- Enter your limerick on the coupon below or on a plain sheet of paper with your name address, phone number and the number of persons in your immediate family (household). Mail your entry to:

THE DAILY INDEPENDENT

P.O. Box 1208—1st and Cedar Grand Island, NE 68802

- Deadline for entry is midnight, Friday August 13.
- There is no limit to the number of entries from each family, but winning families may win only once. • Employees of the Daily Independent and
- their immediate families are not eligible The winning family will include only those persons living in the same house-hold. · Four families will win, one for each day
- of the fair. Fair days will be determined by the judges. Winners will be notified on or before Tuesday, August 17. All judges decisions are final. Judges will
- be looking for original, witty and printable limericks. Entry into the contest acknowledges permission to photograph you and your family if you win and publish the photo with your names in the Daily Independ-

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the Hall County Fair.

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	INTIFICATES NOW ON SALE	
The street	onior Citizons \$ 2.50	
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200	भा जीहरमेर	
A A A A A A A A A A A A A A A A A A A	IN ROPICTURE R	
Nightly 7 & 9:20—Set.' &		
	TIM COHWAY DON INNOTTS	
When was the last time you got into a movie for t	SOC THE	
Well, Wed, Aug. 11th, 1 P.M. We are doing it!		
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	TELEPHONE 384-2488	
	and "BOND"	
F NORSK	ROGER MOORE	
The Greatest Challenge	"JAMES BOND	
SYLVESTER	64	
TALIA	1	
SHIRE		
ROCKY	FOR YOUR EYES ONLY	
MOCNI	UNITED ARTISTS PG	
111	Open 8:15, Show 9:00	
the ball of the parties PG	DRIVE IN THEATRE	

Address No. of family Members who would attend Print or type limerick:

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Godfather's Pizza

Engagements

Hindman-Drake

Karen Hindman and Joel Drake have announced their engagement. The bride-elect, daughter of Mr. and Mrs. Charles U. Hindman, 9540 Birmingham Drive, is a graduate of Meridian High School and attends Boise State University. She is employed by Hewlett-Packard. Her flance, son of Mr. and Mrs. Kelth A. Drake, 4825 Hillside, is a graduate of Capital High School and attends BSU. He is employed by State of Idaho and United Parcel Service. The wedding is planned for Aug. 21.

Stefanski-Hasbrouck

Trudi K. Stefanski and Elting G. Hasbrouck have announced their engagement. The bride-elect, daughter of Mr. and Mrs. Russell B. Stefanski, Fullerton, Calif., attends Boise State University. She is employed by Graphic Arts Publishing Co. and The Chart House Restaurant. Her fiance, son of Mr. and Mrs. John H. Hasbrouck, Cascade, is a graduate of University of Idaho. He is employed by Hasbrouck Farms Inc. The wedding is planned for Aug. 21.

McCrary-Ball

Karen A. McCrary and David A. Ball have announced their engagement. The bride-elect, daughter of Mr. and Mrs. Don C. McCrary, 5518 Samson, attended Central Oregon Community College and now attends Boise State University. She is employed by Galbraith and Green Insurance Co. Her flance, son of Mr. and Mrs. Jon D. Ball, Homedale Road, Caldwell, attended Ricks College and served a two-year mission in Harrisburg, Pa. for the LDS Church. He is employed by Idaho State School & Hospital. The wedding is planned for August 13.

Tippett-Muguira

Debble Tippett and Mark Muguira have announced their engagement. The bride-elect, daughter of Mrs. Lydia Dudley, Twin Falls, is a graduate of Twin Falls High School. She is employed by Wright-Leasure Co.Her fiance, son of Mr. and Mrs. Ysidro Muguira, Boise, is a graduate of Capital High School. He is employed by Chandler Corporation, Meridian Division. The wedding is planned for Aug-

Newman-Harris

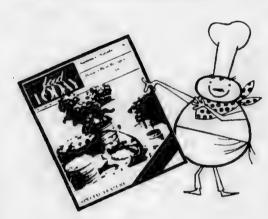
Katrina Dana Newman and Jeffrey Richard Harris have announced their engagement. The bride-elect, daughter of Mr. and Mrs. Robert Newman of Tempe, Ariz., has attended Brigham Young University. She plans to attend Boise State University. Her fiance, son of Mr. and Mrs. Jerry Harris, 11301 Reutzel, is a graduate of Borah High School and recently returned from a two-year mission for the LDS Church in Kaohslung, Talwan. He will attend

Holt-McClure

Cheryl Holt and David McClure have announced their engagement. The bride-elect, daughter of Mr. and Mrs. Vergil J. Holt, Lewiston, is a graduate of the University of Idaho. She is employed by the City of Nampa. Her flance, son of Mr. and Mrs. James A. McClure, Payette, is a graduate of the University of Idaho. He is employed by Morrison-Knudsen. The wedding is planned for Sept. 18.

Kugler-Kendall

Amy L. Kugler and Dennis H. Kendall have announced their engagement. The bride-elect, daughter of Mr. and Mrs. Gerald E. Kugler, Pocatello, is a graduate of Highland High School and Idaho State University. She is employed by First Security Bank. Her fi-ance, son of Mr. and Mrs. Keith M. Kendall, Bolse, is a graduate of Bolse High and Boise State University. He is employed by Albertson's Inc. The wedding is planned for August.





EVERY WEDNESDAY

EL STATESMAN



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13.STATESMAN

Petersen-Fritz

Joanne Petersen and Bill Fritz have announced their engagement. The bride-elect, daughter of Mr. and Mrs. Hugh Brady, Bolse, is employed by Idaho Sporting Goods. Her fiance, son of Francelle Fritz and the late Bill Fritz, Boise, is employed by Sacred Heart School. The wedding is planned for Aug. 14.

Chevreux-Kitterman

Bettina Chevreux and Kevin Dean Kitterman have announced their engagement. The bride-elect, daughter of Mr. and Mrs. Jean-Claude Chevreux, 11111 Netherland Drive, is a graduate of Borah High School. She is employed by Morrison-Knydsen Co. Inc. Her fiance, son of Mr. and Mrs. Gary Kitterman, 10440 Saranac, attended Selah High School and received a GED at Boise State University. He is employed by Franklin Building Supply. The wedding is planned for August 7.

Stark-Haber

Rhonda Sue Stark and Lee Charles Haber have announced their engagement. The bride-elect, daughter of Mr. and Mrs. Monte Stark, Meridian, attended Meridian High School. Her fiance, son of Mr. and Mrs. Roy Haber, Haclenda Heights, Calif., attended Valley High School in Calif. The wedding is planned for Aug. 28.

Nesbitt-Rowe

Lynnette Nesbitt and Roger Rowe have announced their engagement. The bride-elect, daughter of Donald and Betty Nesbitt, Rt. 1, Eagle, attended the University of Idaho. Her fiance, son of Richard and Nadine Rowe, 5695 Kriscliffe Court, attends the University of Idaho. The wedding is planned for Aug. 7.

Spinoffs-

(Continued from Page 1D)

items. Besides the obvious posters, T-shirts and books that most major films spawn, Walt Disney is marketing video games, socks, soap, nightgowns, jewelry, beach towels and sleeping bags for *Tron*, "probably our biggest marketing ever on a Disney movie."

An Annie fan could sport a full line of Annie clothing, read Annie books by the light of an Annie lamp and cuddle up next to a four-foot Annie doll (price: \$300).

"What we did on Annie really is a benchmark on what can be done," said Lester Borden, vice president-general manager of Columbia Pictures Merchandising. "We had a gentleman who is doing the Annie cookies. He has shipped 8 million boxes, retailing for about 50 cents apiece."

It is still too early to assess the success of the summer merchandising blitz, but people are flocking to theaters in record numbers.

"We've had some excellent reports, but of course the

economy is not terrific," Borden said. Besides the "ears" of its famous Star Trek character, Mr. Spock, Paramount has licensed more than 50 items bearing the logo of Star Trek, the Wrath of Kahn, including bumper stickers, watches and Halloween costumes, said merchandizing-licensing Vice President Dianne Mandell.

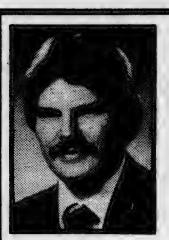
MGM-UA's animated The Secret of NIMH will decorate school lunch boxes, bookmarks, dolls, jewelry, puzzles and "sniff 'em' books. The studio's Rocky III has a pinball machine upcoming, along with a magazine, jacket and boxing equipment. A line of cosmetics is possible, said licensing Vice President Bill

Ladd Co.-Warner Bros.' Blade Runner has a souvenir magazine, sketchbook and die-cast models of the movie's "spinners" vehicles, with home video cassettes due this fall, said Deborah Call, licensing director for Embassy Communications.

Six Pack logos will adorn die-cast cars and special editions of the clothing line of the film's star, Kenny Rogers, said Pevers. The Pirate Movie will have beach towels, a novel and posters. Fox even hopes to market a Porky's beer.

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High blood pressure causes a narrowing of the retinal arteries. There may also be a change in proportion between the width of the arteries and that of the veins, or indentation of the veins by arteries which lie across them. Or there may be small areas of hemorrhage, swelling, accumulated fluid or atrophy in the retina, or a slight swelling of the optic nerve. There are many other signs of high blood

pressure that your eye doctor can detect during an examination. With medical treatment, blood pressure can be reduced along with the symptoms and the threat of more serious consequences.

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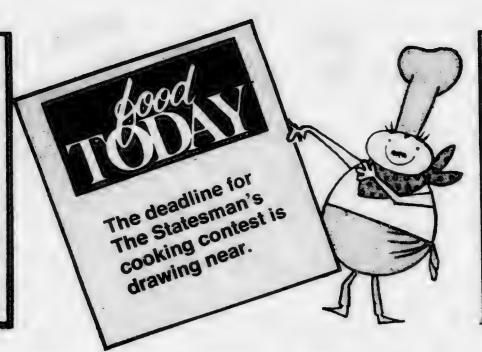
YOUR BEST DECISION IN ULTRA LOW TAR.

months of the state of the said



The Pirate Movie is a blatant attempt to capitalize on the resurgence of interest in Gilbert and Sullivan's The Pirates of Penzance by crossfertilizing it with teen-age heartthrobs. A review.

- Page 1D



Pruning

Boise's forestry chief says storm damage to trees might not have been so severe if staff cutbacks had not reduced tree-pruning by the city. Page 1C.

The STATESMAN

Home **Final**

119th Year, 24th Issue

Boise, Wednesday, August 18, 1982 Copyright © 1982 The Idaho Statesman

A Gannett Newspaper

250

Panel backs higher school standards

By RAY SOTERO The Idaho Statesman

If Idaho's Commission on Excellence in Education has its way, it may become a lot tougher for Idaho students to graduate from the state's public schools and to get into the state's universities and college. It also could become a lot tougher for

teachers to continue teaching. Gerald Wallace, commission chairman and former dean of Boise State Univer-

sity's College of Education, said Tuesday that his 18-member commission made up of educatiors and lay people has completed its eight-month study on education in Idaho and delivered it last week to the State Board of Education.

"We're going to ask them to be bold, to make everyone work harder," said Wallace, who also is a former school superin-

The state board will discuss the recom-

"A student can finish most of his graduation requirements by the end of his sophomore year. In a lot of schools seniors are done by noon. It's been too easy to slide by."

Gerald Wallace

mendations at its next meeting Sept. 16 and 17 in Coeur d'Alene.

The report cited several areas where courses in Idaho's elementary and secondary schools and institutions of higher education should be made harder, minimum requirements raised and mandatory proficiency tests begun.

The commission also cited areas where school administrators, teachers and counselors should face stricter entrance requirements and testing plus complete courses in professional development and increase involvement with students.

In addition, the commission recommended that the state's open-door admissions policy for its four-year colleges be replaced with entrance requirements.

Wallace, who characterized existing high school requirements and teacher admission and review standards as "very, very minimal," said the commission's findings, if passed by the board, would better prepare Idaho students for the work force.

Wallace said the commission based its report, in part, on comments from more than 900 parents, teachers and school ad-

ministrators who testified during 19 public hearings held statewide last spring on how to improve the quality of Idaho's educa-

He said the commission also received more than 1,500 letters with suggestions. The report's major recommendations

are that: All high school students should complete 48 credits for graduation, instead of the current level of about 40. Fourteen of those credits should be in "core" classes that emphasize English writing and com-

position, math, reading and speech. In addition, all high school students would be required to attend school a minimum of six periods per day for four years and complete an additional 14 credits not now required in various courses in science, social science, health, physical education and the humanities.

'A student can finish most of his (See EXCELLENCE, Back Page)

Weather

Scores

Baseball

Indians 6-9...B. Jays 5-5

Mariners 5-2.. Tigers 4-3

Royals 8......Yankees 4

Orioles 8..... Twins 4

Rangers 4.. White Sox 3

Reds 9..... Mets 2

Pirates 4..... Giants 1

Cardinals 3.....Padres 2

Astros 2.....Phillies 0

Expos 13-3...Braves 7-2

Angels 10.....Red Sox 2

A's 10..... Brewers 6

CLOUDY: Partly cloudy today and Thursday with a chance of afternoon and evening thundershowers. Highs both days near 90. Lows in the upper 50s. Twenty percent chance of precipitation today and 30 percent tonight. Page

World

TAIWAN ARMS: President Reagan pledged on Tuesday that the U.S. would gradually reduce arm sales to Taiwan as long as Peking uses peaceful means to seek the island's reunification with China. Page

LEBANON: Israeli troops, yielding captured territory for the first time to the Lebanese army, pulled back from frontline positions in West Beirut on Tuesday as Israeli and Lebanese leaders neared a final agreement on the PLO exodus. Page 4A.

Nation

HAIG: Alexander Haig, who resigned in June as U.S. secretary of State, was reported Tuesday to have joined the Hudson Institute for policy research. Page 2A.

CHESS: Humans proved their superiority over computers in a three-day chess match that left computer programmers disappointed in a man vs. machine tournament that ended Tuesday in Pittsburgh. Page 11A.

Idaho

DAM: The Idaho Fish and Game Commission on Tuesday agreed to fight plans to build an earth-filled hydroelectric dam in the Snake River Birds of Prey Area south of Kuna. Page 1C.

HORVATH: State Rep. Lou Horvath, D-Pinehurst, said Tuesday he was relieved that a charge of lewd and lascivious conduct had been dismissed against him and hopes time will heal emotional wounds to his family. Page 1C.

Markets

New York Stock Exchange -Sharply higher in heavy trad-Dow — Up 38.81 to 831.24. Bonds — Higher. American stocks — Sharply higher in heavy trading. Gold futures — Lower.

Inside

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Business 6	-8B
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Focus	. 4C
Horoscope	. 6D
Ann Landers	2D
Local	. 1C
Records	2C
Kecords	-5R
Sports	70
TV schedule	20
Valley	. 30
4 Sections, 52 Pages	

Peterman claim seeks \$2 million

By JOHN ACCOLA The Idaho Statesman

The parents of Christopher Peterman on Tuesday filed a \$2 million claim against Ada County for the Memorial Day torture-slaying of their son, charging that jail officials knowingly placed the 17year-old in an unsupervised cell with violent inmates.

The claim, which also lists Sheriff E.C. "Chuck" Palmer and 20 unnamed jail staffers as respondents, asks that the victim's parents, Lloyd and Janice Peterman, be compensated for "extreme mental agony" over the loss of their son.

In their claim, the Petermans said county officials placed Christopher inside a jail cell with at least four inmates who "had histories of multiple misdemeanors and felony charges" and were prone to violence.

In addition, they said the juvenile cell's television and audio monitoring systems were inoperable and that jailers thus showed a "reckless disregard for the safety and well being" of the

Inadequate supervison at the jail, according to the claim, allowed Christopher Peterman to be "repeatedly burned, tortured, beaten and kicked about his head. face, body and genitals" by other inmates during his three days at the county jail. The youth had been jailed May 28 on a contempt of court charge for not paying \$73 in traffic fines.

First-degree murder charges have been filed against three of Christopher Peterman's 17-yearold cellmates - Andy Anderson, Sean Matthews and Richard McKeown.

A murder charge initially filed against a fourth cell mate, Joseph Krahn, was dismissed after a pre-(See PETERMAN, Back Page)



Rosa Johnson, manager of the Stock Exchange News Bureau, cleans up ticker tape after one of the heaviest days of trading in the history of the New York Stock Exchange

Stocks soar on forecasts of lower rates

Associated Press

Stock and bond prices exploded and interest rates accelerated their downward slide Tuesday as two leading economists reversed their long-held pessimistic outlooks on the future of interest rates.

The Dow Jones average of 30 industrial stocks surged 38.81 points to Also inside:

close at 831.24, surpassing the previous record gain of 35.34 points on Nov. 1, 1977. Stock prices surged on a broad front, with 10 stocks gaining in price

Reagan pumps tax package — Page 3A New construction

soars - Page 6B

for every one declining on the New York Stock Ex-

Stock exchange volume totaled 92.86 million shares, just shy of the record volume of 92.89 million recorded on Jan. 7, 1981.

Earlier in the day, Henry Kaufman, managing partner of the Salomon Brothers Inc. investment firm, abandoned his earlier predictions that interest rates would near record highs by year's end.

Kaufman's forecast "was a powerful influence" on the stock market, said analyst Lew Smith at Bear,

The White House also claimed some credit for the stock market splurge, saying it was at least partly the result of President Reagan's nationally televised speech Monday calling for support of a bill to raise taxes by \$98.3 billion over three years.

"It would be my judgment that the public, including the financial public, saw the president's speech and felt ... it would have an influence on the Congress and that there was a sense of confidence that we would be successful" in reducing interest rates and budget deficits, said deputy press secretary Larry Speakes.

In a letter to Salomon clients, Kaufman said, "Recent events in the economy and financial markets require a new look at the prospect for interest rates. On balance, these events suggest that the decline in interest rates now underway will continue . . . "

On Monday, another Wall Street economist, Albert Wojnilower at First Boston Corp., said he too expected short-and long-term rates to be "noticeably lower next

(See STOCKS, Back Page)

Senate reverses vote on 3rd gym, closes another

Statesman News Services

WASHINGTON - An abashed Senate voted unanimously Tuesday to prohibit construction of a third members-only gym at a new Capitol Hill office building, thus reversing a decision last week that would have allowed the gym to be built.

The lawmakers, who were severely criticized for giving the go-ahead to spend more than \$700,000 for the gym while it was slashing domestic programs, further ordered one of two existing gym facilities closed.

The action, initiated by Senate Republican leader Howard Baker and Senate Democratic leader Robert Byrd, left the 98 male and two female senators with a single gym to take a swim in or get a rubdown.

The Senate's approval of the one-gym policy came (See GYM, Back Page)

U.S. to drop Congress sex probe

WASHINGTON (UPI) - The Justice Department, unable to substantiate charges that some members of Congress had homosexual relations with teen-age pages, is dropping its investigation, sources said Tuesday.

But the sources said the probe of cocaine use on Capitol Hill, now before a grand jury, could continue for some time. Rep. Robert Dornan, R-Calif., has claimed that law enforcement officials have identified seven members of Congress as cocaine users.

A special task force appointed by House Speaker Thomas O'Neill, meanwhile, is expected to issue its report today. A UPI survey of the panel last week indicated it will resist calls for abolition of the page system, and will retain use of high school students who are minors as pages.

The decision probably means the panel also will recommend changes to maintain better control over the youngsters when they are not running errands for lawmakers or going to school. Such changes could include some type of supervised housing.

Craig says he's been vindicated

who represents Idaho's 1st Con-

gressional District, said he was

Justice Department's investiga-

speedy and thorough investiga-

tion of this matter and am work-

ing with the Justice Department,

I don't believe it would be appro-

priate for me to say more until I

have been notified officially that

offices said they expected Craig

would have more to say about the

results of the investigation by this

Craig aides in his Washington

the investigation is complete."

weekend or early next week.

pleased with the progress of the

"However, since I urged a

U.P. International

Rep. Larry Craig, R-Idaho, said Tuesday he is glad that the Justice Department appears close to dropping its investigation into altion. legations that lawmakers engaged in homosexual acts with congressional pages.

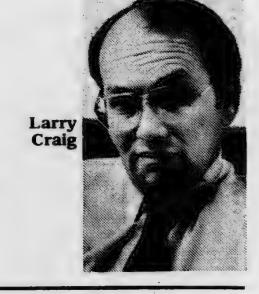
Craig, who announced last month that he was being linked to the investigation by some members of the news media, said reports that the investigation would be abandoned because of a lack of evidence "bears out my earlier statement that I was confident of the outcome."

The freshman congressman,

beginning its investigation.

Although the FBI apparently has been unable to find evidence to justify criminal prosecution in the sex investigation, that does not affect the efforts of the House licited sex from male pages. Ethics Committee, which is just

One source said the FBI conducted extensive interviews on Capitol Hill regarding allegations from three former congressional pages that congressmen had so-"There was never enough de-



veloped to do anything with it," the source said.

The primary accuser, former page Leroy Williams of North Little Rock, Ark., has acknowledged he flunked an FBI lie detector

Daubleak

WEDNESDAY, AUGUST 18, 1982 Section D

Critics say Reaganomics wages war on women

EDITOR'S NOTE: This is the last of four articles.

By SHEILA CAUDLE

Gannett News Service

WASHINGTON — A child's block letters adorn the cover of an inch-thick document attacking the Reagan administration's budget and its impact on women and children.

"Dear Lord, be good to me," the words on the cover of the Children's Defense Fund book read. "The sea is so wide and my boat is so small."

The pathos is less evident on a much slimmer volume put out by the ad hoc Coalition on Women and the Budget, which represents 30 women's, education, labor and other organizations, including the National Organization for Women, The Urban League and the National Women's Political Caucus.

In plain type, it is simply labeled:

"Inequality of Sacrifice: the Impact of the Reagan Budget on Women."

Both make the same charge: The Reagan administration has launched an all-out war on women, particularly poor women, because the programs it would cut are predominantly used by women.

"The budget battle in 1982 is a battle for a fair and decent America," writes Children's Defense Fund President Marian Wright Edelman. "It is a battle about whether we will continue to invest federal dollars in the young, in families, in the needy, and in working men and women, or whether we will invest in the rich and in more and more arms, which leads us down the path of economic and moral bankruptcy."

The coalition is equally hard-hitting: "Examined individually, the proposed cuts are devastating... Whether by philosophical design or human insensitivity, this budget hurts women."

At the White House, such words are



judged unfair by Wendy Borcherdt, President Reagan's special assistant in the Office of Public Liaison, who is in charge of women's issues.

"I think that in their assumptions they're distorting the budget cuts and the level of assistance," says Borcherdt. "They keep saying budget cuts, budget cuts, budget cuts. Basically, in most programs — there are a few specific programs that have been cut - it's just the rate of growth that is being cut... I

think they're making the assumption that people can't help themselves." But, says Pat Reuss, legislative

director of the Women's Equity Action League, it is only social welfare programs that have allowed working poor single mothers to stay afloat financially while they help themselves.

Responds Borcherdt: "Anyone who is in true need, through health, through multiple children ... is not being touched by the Reagan administration. Where they can demonstrate a real need and a real effort, there will be help." But, she adds, there will be no help for those who are not helping themselves,

and those who are helping themselves to a multitude of programs will be stopped. Reuss doesn't like the approach.

"There are huge numbers of women who are living at the borders of poverty," she says. "Women who have imagination, who have gumption, have ingeniously pulled little pieces from all

of these programs to make a decent life for themselves and their families."

Reuss claims that Reagan would collapse this "house of cards," which consists of planks from the CETA job training program, food stamps, AFDC, free school lunches, Medicaid,

subsidized housing and child-care credit. Borcherdt pounces on Reuss' "house of cards" analogy, saying that's precisely the abuse of the welfare system the president would eliminate.

"Look at the other side of that," she says. "Those programs were never intended to do that. Those programs were designed to give aid, not total support. No one was supposed to use ALL of the programs... These programs are to fill a need, not to sustain a total lifestyle of support.

"When a mother is getting money from four separate programs, when the intention was that there was to be one, (See POVERTY, Back page)

New surgical skills help Siamese twins

By SHARON COHEN Associated Press

CHICAGO — He was a doctor and she was a nurse but no medical training prepared them for the birth of their two sons -Siamese twins, severely deformed, joined at the waist and sharing three legs.

A medical chart read, "Do not feed infants, in accordance with parents' wishes." Soon after, Dr. Robert Mueller and his wife, Pamela Schopp, were accused of trying to kill their children, but a judge dismissed the charges because of insufficient evidence.

Doctors initially gave the boys little hope for survival. But 14 months later, Jeff and Scott were separated in a nine-hour operation at Children's Memorial

Hospital here on July 15. Their surgery was the latest example of the risky, complex and emotionally wrenching operation that separates Siamese

"Of all the operations, this probably has the most psychological effect on all concerned ... just because of the uniqueness of it," said Dr. Ted Votteler, director of pediatric surgery at Children's Medical Center in Dallas.

The birth of Siamese twins is rare, and so is their successful separation. Doctors estimate Siamese twins are born once in every 45,000 to 60,000 births -- one in every 600 set of twins is joined. Most Siamese twins die during birth or immediately after

For those who live, modern technology is significantly improving chances of survival and for successful separation.

"The bottom line is we are better able to evaluate the children with various new techniques," said Dr. J. Alex Haller, chief of children's surgery at Johns Hopkins University in Baltimore.

Doctors say there are more sophisticated surgical tools, much safer anesthesia for children, and improved equipment, such as the sonogram - ultrasound - which provides a picture of the fetus.

Haller said the pictures can show whether a woman is carrying twins and if they are joined. "Twins who are not hooked together float around," he said. "The ones who are hooked can't.'

The advantage of pictures and diagnostic tests is that problems can be identified before surgery, said Dr. Dennis Shermeta, chief of pediatric surgery at the University of Chicago Children's

"Success," he said, "depends on how much knowledge you have before going into the operating room.'

Shermeta said it's difficult to estimate how many Siamese twins have been successfully separated, because uncomplicated cases aren't publicized. But he estimated about a dozen operations have been attempted in the past five years, with both twins surviving in five or six cases.

Success depends, doctors say, largely on where the babies are joined. If there's a shortage of vital organs - one heart, one lung or a fused brain — one baby, cases of this kind.

Medicine

at least, will certainly die. But many other separations can be performed.

"In a case where there's two kidneys, both in one twin, you could transplant one kidney to the other twin," said Dr. Clifford Snyder, chairman of the plastic surgeon division at the University of Utah. "You can take a liver and even divide it."

Snyder was among doctors attending Elisa and Lisa Hansen, the Utah girls joined at the head who were successfully separated in May 1979.

The surgery is a painstaking, laborious process. Even preparing the babies can take four hours.

The operating room must be kept warm. There are monitors for the babies' vital signs. And there can be as many as 26 nurses, surgeons, anesthesiologists and pediatricians working as a team

for as long as 10 hours in the

operating room. "It's very exciting surgery," Haller says. "You start out with one patient. You end up with

In somes cases, a shortage of vital organs forces a decision which baby to save. Doctors say

the decision is made before surgery and after talks among parents, clergy and doctors. "Obviously, you try and have two normal babies," Shermeta

said. "If you don't have the necessary equipment, that's not possible.' Some surgeons say getting the

babies sutured poses as much a problem as separation, because of a lack of skin.

And in many cases, one twin is weaker. "Mostly in conjoined twins, one is the runt and one is the powerhouse," Snyder said. "One governs the other."

If the weaker child has serious medical problems, doctors recommend saving the child who has the better chance of surviving.

Votteler said that, in one of his cases, one baby had severe brain damage and could not have survived. A decision was made to save the other.

When the surgery is to be performed is also a factor. In March, Haller separated 2-dayold twins because of an intestinal problem. Surgery can be necessary if one child's life is endangered because one joined twin cannot survive if the other dies.

He said few attempts are made in newborns because the risk of separation declines as the child

But Votteler said if twins are older than a year, "the situation gets more confused psychologically for the parents (and) the kids. "There are a few cases of Siamese twins living out their lives joined.

At least one doctor, Kenneth Vaux, professor of ethics at the University of Illinois Medical Center, predicts that with improved medical technology, there will be better detection of birth defects and women can choose to abort. As a result, he said, 'you'll have fewer and fewer



Christopher Atkins gives indifferent performance



Kristy McNichol provides spunk, enthusiasm

Sloppy, rip-off 'Pirate Movie' sinks

By JACK GARNER **Gannett News Service**

The makers of this film didn't even think enough of their own work to give it a decent title. They just call it The Pirate Movie.

This is what's known in the trade, folks, as a rip-off movie. It's a blatant attempt to capitalize on the resurgence of interest in Gilbert and Sullivan's The Pirates of Penzance, by cross-fertilizing it with teenage heartthrobs, totally forgettable pop-rock music, and lots and lots of not-very-clever

dirty jokes and obvious movie references. The PG-rated movie is showing in Boise at Overland Park Cinemas and in Caldwell at the Linden 3 Theatres.

Only the amiable freshness of Kristy McNichol and the rare funny gag lift The Pirate Movie to a level slightly above Xanadu and Grease II. Unfortunately, the talented young actress and an occasionally successful gag aren't enough to lift this to a level worth recommending.

As for the so-called teen-age audience supposedly out there waiting for The Pirate Movie, a girl about 13 sitting in front of me gave it about as much praise as it's likely to get from her generation: "Well, it's dumb, but kinda cute."

I don't know about cute, but The Pirate Movie certainly is dumb. Slapped together in a sloppy, disjointed fashion, the film attempts to incorporate the Gilbert and

Review

Sullivan story into a dream-fantasy being had by a modern teen-age girl with an

inferiority complex (McNichol). Seemingly spurned by a handsome teenage boy (Christopher Atkins), McNichol dreams she's the sexy, witty and gorgeous youngest daughter of the Major-General of Penzance, and the object of affection for a pirate apprentice (Atkins).

Their love story becomes entangled in the adventures of Atkins' fellow pirates, McNichol's other sisters, and the local gendarmes. I'm sure director Ken Annakin envisioned that he was creating Mack Sennett styled zaniness, but there is no consistent flow to this fantasy, no highs in the hijinks, and nothing new in the jokes. (One can only witness so many references to being stabbed in the groin.)

McNichol trys to inject some natural enthusiasm and good-natured spunk into the project, but Atkins (The Blue Lagoon) is a shallow, indifferent performer who's greatest skill seems to be taking off his shirt. His is the most bare-chested performance by a male since Tarzan.

When totally up against a lack of creativity, writer Trevor Farrant and director Annakin resort to the tired and true -sight gag references to much better movies like Star Wars and Raiders of the

Most of the songs in The Pirate Movie are bland, contemporary pop numbers, blended with an occasional Gilbert and Sullivan tune. Unfortunately, even the G-S songs have been tampered with. The Modern Major-General, for example, contains name-dropping references to the Beatles and the Rolling

Even the film's technical qualities fall short. Much of the color film already has a pinkish, washed-out look, and occasional special effects shots are sloppy. (In one sequence, supposedly showing the pirate ship coming into the harbor, the ship and the water immediately around it seem to "bounce" on the rest of the ocean.)

All this sloppiness suggests speed, and that's understandable (from the producers' point of view). They obviously wanted to get this inferior version of the Gilbert and Sullivan tale into the theaters before the film currently being prepared with the original Broadway cast from Joseph Papp's recent production of The Pirates of Penzance. Due in a few months, that more loyal creation has to be better than this shoddy bootleg.

I should also note that The Pirate Movie is an Australian product. In fact, at \$9 million, it's the most expensive Australian film ever made. It just goes to show you that the land of Breaker Morant, Gallipoli, and Picnic at Hanging Rock, can make turkeys with the best of them.

Winner to be crowned Saturday

Five vie for Miss Rodeo Caldwell title

CALDWELL - Five young women from the Treasure Valley will compete for the title of Miss Rodeo Caldwell during this week's Caldwell Night Rodeo, according to queen contest chairman Jim Dobbs. They are:

Lori Lemrick, 20, daughter of Mr. and Mrs. Fred Lemrick of Caldwell:

Myla Meiers, 21, daughter of Dr. and Mrs. Richard Meiers of Boise:

Holly Holmes, 20, daughter of Don and Ann Korte of Eagle; Vicki Glaze, 19, daughter of Mr. and Mrs. W.L. Glaze of Caldwell; Kris Searle, 20, daughter of Mr.

and Mrs. Frank Searle of Boise. The contestants will be judged in personality, appearance and horsemanship. The horsemanship competition was held Monday night at the Caldwell Night Rodeo

Horsemanship judges were former Miss Rodeo America



Holly

Holmes





Vicki Glaze



served.

Advice for writers Hollywood's golden era, the

do's and don'ts of historical fiction and novels vs. screenplays will be among the topics address by writer Virginia Coffman during an informal discussion from 10:30 a.m. to noon today at The Book Shop, 908 Main St.

Coffman is a Boise resident known nationally for her romantic fiction. Her latest title is Lombard Cavalcade (Arbor House, \$15.50). She will autograph copies of her books today. Refreshments will be





Connie Della Lucia, 11-time World Champion Cowboy Dean Oliver of Boise, and noted trainer and rider Nadine Maggard of Caldwell.

Reigning queen of the Caldwell Night Rodeo is Vickie Rutledge, daughter of Mr. and Mrs. Norman Rutledge of Nampa. She won her title during competition at the 1981 Caldwell Night Rodeo. The new winner will be crowned on Saturday night during a break in rodeo action.





Liz? Billy? Ron?

Famous name can be a pain for obscure person sharing it

By LYNNELL MICKELSEN Knight-Ridder Newspapers

Duluth, Minn. - First, there are the innocent children. The Candy Bars, Sandy Beaches and Robin Hoods - helpless infants born to punster parents and con demned to a life of forbearance and wan smiles

Then there are the innocent parents. Simple, kind-hearted peo ple who didn't read Variety, Sports Illustrated or Time and thus named their children Donna Reed. Larry Holmes and Ronald Reagan with all good intentions. It just sounded right

And then there are the Eliza beths who espoused Taylors. Bar baras who betrothed Walters women who married a life of old jokes with their eyes wide open We cannot give them the same sympathy we offer to others. Still. t's tough to call for a hair appoint ment, get a snickering beautician and have to deal with the whole subject of Richard Burton again Especially when the other Liz can't make up her mind

JUST WHEN ALL the jokes start dying down, she starts mak ing headlines again," sighed Eliza beth Taylor of Duluth, who be came "famous" 15 years ago when she married Robert Taylor, an other non-actor. For a while she tried to compete, matching one child for each of the actress' marriages, but Elizabeth Taylor-Hilton Wilding Todd-Fisher Burton-Bur ton Warner won in the end, edging

Like other ordinary people stuck with famous names. Mrs. Taylor survives endless refrains of Come on who are you really? and I saw you on TV last night And like others, she has developed a kind of patience usually associated with deep spiritual insight When that doesn't work, she hauls out her driver's license

Some say having famous names have made them strong Others pray for remarriage

Graham of St. Margaret Mary's nicer suits." Father Graham Catholic Church, could simply switch professions and spare the redundant humor, but sticks to their jobs or vows

"I WAS NAMED after my father's cousin who drowned in a boating accident," Father Graham said. "And when I was born, (Billy Graham) was still down in the Florida swamps . . . He was nev



that most people who comment on name to Karol Wojtyla" - now it seem to think they are the first that Pope John Paul II isn't using people to notice the coincidence. I that one anymore. find that intensely amusing."

While a seminary student, Father Graham's personal mail occa sionally was shipped to the Billy Graham Association's mammoth headquarters in Minneapolis. Upon his graduation, one newspaper wished him well, recognizing the special cross Father Graham would have to bear

No fan of Billy's, the Roman Catholic Graham finds the South ern Baptist Graham "immensely tedious." He disapproves of Billy's comments during the recent trip to Russia and believes he should leave pontificating to Pope John said Mrs. Walters, now divorced

Some of this may be mere in Others, like the Rev. William trade jealousy. ("He gets to wear sniffed.) But for the most part, he tries to be ecumenical

> "WE BOTH BELIEVE in the same God," he said. "And we will both have a room, I hope, in Our Father's Condominium.

ance fails, Father Graham has a simply one heck of a good time

er heard of. What's astonishing is "I'm thinking of changing my

At this point, Barbara Walters of Duluth also would like to change her name. Previously an ordinary Ryberg, she became Bar bara Walters in 1977 at the height of the broadcast journalist's career and the controversy over her million-dollar salary. Suddenly simple things, like withdrawing money from the bank, drew wisecracks. Cashing checks in stores inspired Baba Wawa imitations from total strangers. And even now Ms. Wal ters' television specials invoke the usual "I saw you on TV."

'IT GETS OLD after a while,' 'And I really don't care for her at all, which makes it 10 times

She sees remarriage as a possi ble liberation and would like to avoid mistakes such as Mandrell. Streisand and Stanwyck, although she thinks that after being Bar bara Walters, Stanwyck would be

For others, however, sharing If and when ecumencial suffer the names with the acclaimed is back-up plan. "Actually," he said. Larry Holmes, a real estate agent made me pretty much an individ-

in Cloquet, Minn., is having a ball. A boxing fan, he was thrilled when Holmes retained the heavyweight title in Las Vegas recently

"I'm in the real estate busi ness." Holmes said, "And it's kind of wild calling people up and say ing, 'Hello, my name is Larry Holmes.' There's this hesitation on the other end and I know what they're thinking

The other day I called some one I had never met before and their kid-answered. I said. 'Tell your father Larry Holmes is on the phone.' He put the phone down and in the background I heard the father yell 'Tell him Gerry Cooney isn't here.'

SO FAR it has been fun. The trials will start, Holmes concedes, when the fighter starts losing

'No such career waning, how ever, will spare Marco Polo, also of Cloquet. He concedes his par ents knew exactly what they were doing when they dubbed him after the 14th-century Venetian explor

"I kind of compare it to being a boy named Sue," said Polo, a hardware salesman. "Before I was even in school, people would see my name and laugh. I think it

ual. I always got attention. The

name stuck

"For instance, I remember once in school when we had a substitute teacher. She didn't have a list of names, so we were all supposed to stand up and introduce ourselves. I was always a kind of smart aleck anyways, and she didn't believe me. She finally booted me out of class and sent

Marco returned, principal in tow, to be vindicated in front of the class and a blushing teacher, a moment of glory he still relishes. But enough was enough and when he had a son, he named him Jeff.

me to the principal's office.'

ENOUGH ALSO was enough for Duluth's Warren L. Harding, who is not amused at sharing a common name with a somewhatsullied President and even less amused with a reporter's query.

"I'm no relation to that fellow." he said. "My middle name is Lloyd, not Gamaliel, I was presi dent of my eighth grade class before he ever became president. and I was named after an uncle in Nebraska.'

Besides, he added, Harding wasn't such a bad President. Cer tainly no worse than "the rest of" the fellows," including John Ken nedy and Franklin Roosevelt. He has one daughter; her name is not Warren.

Yet if Harding thinks he has it rough, consider the plight of Ronald Reagan, a fifth grade teacher from Minneapolis and a registered Democrat. In 1980, along with his fellow Democrats, Reagan watched the election returns with a sense of impending doom.

He was one of the first people to feel the effects of the new administration. His phone started to ring that very night, people with Southern accents claiming to be Jimmy Carter, people who wanted. to offer congratulations, crazy peo-

THE MINNEAPOLIS Reagans received up to six calls a night in the days after the election. They finally tapered off. However, during the recent budget debate, insomniacs and happy party-goers once again phoned the Reagans with their opinions and comments.

Reached by phone last week. Reagan said they were moving and listing their phone number under his wife's first initial, which as luck would have it, is not N.

"My mother was going to name me Keith," Reagan said wistfully. "But I had two older sisters and they were fans of Ronald Reagan, the actor. It was dur ing his heydey and they put the pressure on. They have never to this day admitted to this, but my mother has said so.'

Continued From Page 111

"You're crazy. Get away, you crazy kid." But, she says solemnly, "I'm not crazy. I'm here because I ran away. They had nowhere else to put me so they put me here."

softly that no one could hear her fun of me," he reports, tossing the (which caused a lot of teasing at school), she's learned to speak in normal tones now. "I talked that way so no one would notice me," she's decided.

There were "problems at home." That's why she often hit the road.

Yet, the truth is that Ginny has run away from the hospital too, a place she professes to like. Recent ly, she's changed her mind about the streets as an option, however. 'You'll get killed or raped on the

outside. It's safe here. When she runs, she sometimes goes to her real mother's house. Her parents have been divorced for more than 10 years; her father was given custody of Ginny and her younger sister at a time when mothers almost always were entrusted with the children's care unless it was proved they were unfit parents.

Ginny says her real father used to beat up on her, but never on her sister, who also is a slow student.

"I call the cops when he beats on me," Ginny notes. "Any time you need some help, just call on them. That's what they're there

Once, when she arrived home from school and found her father drunk, he came after her with a board. "It had nails in it and everything," she says incredulous-

She called the police from a phone booth. Her father, she says, went to jail that time.

Her stepmother and father don't want me at home," Ginny adds. "They want to get rid of That's probably true, but the

veracity of her boyfriend story is questionable. A woman who works with Ginny at the hospital says she has a tendency to fantasize. As far as she knows, there's no young man in the teen-ager's life. Once Ginny is released, she

asserts, "I ain't telling where I've been. That's no one's businesss but mine. I'll see if I can be a waitress like I was before I came

She definitely will continue her high school studies because, as she puts it, "I need a 'ploma bad."

Dan, 15 and a behavior problem, lived at the hospital for almost a year, but left recently to move to another state with his father, a recovering alcoholic who, in his drinking days, was physically abu sive to his son

Before coming to the hospital, Dan was dismissed from the group home where he'd been assigned because of fighting and temper tantrums. Such behavior is known in the trade as "incorrigibility."

Still somewhat cocky, perhaps to cover for feelings of insecurity," Dan, whose IQ puts him in the slow category, displays hurt when he talks about the reactions of Although she used to talk so those on the outside. "They make hair out of his eyes.

Because he'd been to a mental hospital before being placed in the group home, "they (the other residents) laughed and made jokes. They said I was crazy and a bunch of other stuff just because I came to a state hospital. They told me I was retarded. That hurt ... That felt ... not too good. It made. me angry."

A Ithough Susie, 17, is somewhat retarded, that isn't the reason she's lived at the hospital for a year and eight months. Susie is both a fighter and a chronic runaway.

She not only fought with other' children in the several group homes in which she's lived, she also slugged her sisters and brothers. "I got a bad temper, but I'm trying to control it.'

For reasons she doesn't fathom, she has no real friends outside the hospital.

Her promiscuity when she runs away may some day get-Susie into bigger trouble, her therapists fear.

As it does with all retarded persons, puberty and a subsequent interest in the opposite sex arrived in Susie's life right on schedule. On the other hand, her social and emotional maturity have not kept

She's run away from just about every facility in which she's been kept, and she's run away from home too. "I get mad so I run," Susie shrugs. "Then the policepick me up.'

Usually, she's put in juvenile detention, which, she says, "is boring. We sit around and watch TV.o If you run away from the juvenile' detention, you go to Girl's School."

Yet, she finds it hard to see the possible consequences of her actions. She likes the hospital where she lives right now, but hopped over the fence and took off one day recently. "I just didn't want to be here no more."

Susie is intent on going home, returning to talk of it again and

"I'm going home two weeks in; July, and if I do good, I get to stay; longer. My mom wants me to come back. The next door neighbors want me to come back. I ain't worried about nothin' when I get

Her therapist says that Susie's ", big plans for returning home represent not much more than wishful thinking. The girl's mother, an alcoholic, has visited her just once in almost two years, although she lives less than 75 miles away. "Her" hopes aren't likely to be filled.'

Liz Smith's gossip

Lena preparing to take act on the road



be forgiven everything!" writes Mary

It's true, it's true. This column acts as a clearinghouse for the forgiving of all celebrity sinners. And, boy, do some of them ever need your absolu

Lena Horne is still celebrating the closing of her phenomenal Broadway show at the Nederlander Theater (she's taking it on the road), and the beautiful one also lifted a glass to her own 65th birthday Wednesday. (I don't

believe those figures for a minute i Walter Haimann, prexy of Seagram Distillers, announced that his V.O. company has established a Lena Horne Scholarship for a "Very Out standing" student at the Duke Elling ton School for the Performing Arts in Washington, D.C. Lena is as thrilled over this as we are when we see her

onstage Nederlander general manager Arthur Rubin sang happy birthday to Lena and the Count Basie Orchestra gave him the downbeat.

He is the former Broadway per former who used to stop the show with his high C in Frank Loesser's 'Most Happy Fella.'

TOGETHER - Joan Collins and her husband, Ron Kass, kissed and

To be a celebrity in America is to made up. And it all came to be because Ron settled in and lost 50 pounds, making himself totally ador able all over again to the sultry

> By the by, for the new character of her illegitimate son "Adam" on coming Dynasty" segments, Joan wants Donny Osmond

> Other new "Dynasty" characters will include "Mark," a virile ex-hus band of Linda Evans. And then there is 18 year-old "Kirby," who will turn up as the butler's daughter

PAUL JABARA, that talented guy made them sit up and take notice at the Raquel Welch opening night party in Studio 54. Paul has hardly been heard from for two years, not since he created that big hit "Enough Is Enough" for Barbra Streisand and

Donna Summer But for the madding crowd that turned out to salute Raquel's second bow in "Woman of the Year." Paul unveiled his latest, sure to be a sum

mer smash 'It's Raining Men" was performed by 11 girls and one muscleman, and the reaction was sensational. One as sumes CBS Records is now rushing to get this out to us before the heat

Paul says he hasn't been out of the

business, merely lying low

DOT DOT: A very pregnant Charlene Tilton wings to Harrah's Reno on weekends to be with her country-western singing star husband. Johnny Lee. That put the knock on the rift rumors for the "Dallas" actress

Some new characters will be added to "Laverne and Shirley" to take some of the heat off of Cindy Williams' real-life pregnancy . . . Cath erine Oxenberg, whom you'll see play ing Princess Diana on TV, will be getting married next year. The lucky man is Spanish polo player Manuel

CHRIS ATKINS wants to prove that he's not just another pretty body (you do remember his altogether in "The Blue Lagoon"?) and has begun training for a demanding new movie

"The Pirate Movie" will be out soon, as well as his single record from the same, called "How Can I Live Without Her?" Chris has already taped appearances on American Bandstand and Solid Gold, and Polygram wants the blond idol to hit the record stores for personal promotion next month Why, those teen agers will tear him to

Tribune Company Syndicate

It's in the stars by Jan Moore

Compassion and ice cream do won ders in soothing areas that hurt. (Can cer: June 22 July 221 LET LEO RANT and prowl when their objectivity, and in emotion ver angry He likes to dramatize his woes and will get them out of his system as ong as there's an audience. To help restore his humor and poise, ask a favor which he'll grant regally, molli-

fied to know that both of you still

consider him a king (Leo July 23 Aug

WHEN CANCER has his feelings

hurt. his stomach goes out of order

too. Fill him up to calm him down

IRRITABILITY takes the place of temper tantrums with Virgo, but his tongue can be a lethal weapon when he's really mad. Later, looking logical ly at the situation, he's sorry - not for what he said, but for not showing more originality in the phrasing. (Virgor Aug 23 Sept. 22)

EVEN LIBRANS, the peacemak erst get into violent disagreements at times, usually to bolster their own shaky rationalizations. Their sense of

justice and fair play is stronger than sus logic, reason comes out the loser every time. (Libra: Sept. 23 Oct. 23)

IN THE INTEREST of scientific research. Scorpio sometimes creates conflict to study individual reactions first hand. Although thin skinned him self, he thinks his opponents' hide is thicker - if considered at all - and probes until the suspected Achilles heel is found. (Scorpio: Oct. 24 Nov. 22)

SAGITTARIUS SAYS what he thinks in any event, but when holding a grudge can add a few embellish ments that are strictly poetic license He creates resentments that remain so long after the cause has been forgot ten, the effect stays a mystery to him (Sagittarius Nov. 23 Dec. 21)

angry, he turns on the cold and won't thaw out until the icicles interfere with personal plans. Restoring any semblance of warmth takes thought, care and tangible indication that he was right in the first place. (Capricorn: Dec. 22 Jan. 19)

IF HE LIKES YOU, Aquarius is hard to pick a quarrel with - but if he doesn't, the inflection of your voice might put him on the offensive. Time and your efforts will change neither his mind nor his attitude, so accept his individualistic ways and seek friend ship from another source. (Aquarius Jan. 20 Feb. 18)

EMOTIONAL PISCES suffers ag onies for self and his antagonist in confrontation, for this sign can see both sides of the case in point and worries about placing or taking the WHEN CAPRICORN is good and blame. Once the air has been cleared.

EAGER FOR action, any kind, Aries won't back away from a chal lenge, exulting in meeting it in a head-on, no-holds-barred style. Bold ness makes up for any lack of stra tegy, and the surprise of his attack can make him a winner. (Aries: March 21-April 19)

acutely sensitive to sound and knows you're flustered when tones are shrill when it pulsates and his voice trem bles, you're close to victory and a volcanic explosion of rage. (Taurus April 20-May 20)

motions of shoulders and hands tattle talker that he is, he gets tripped up by overlapping facts once in a while Then, angry at his own stupidity, he explodes at the person brave enough to point out the discrepancy. (Gemini May 21-June 21)

Pisces resumes the old status gladly, preferring to lose face rather than a

KEEP YOUR VOICE under con trol when arguing with Taurus; he's Reverse play: Watch his throat, and

RAPID BREATHING and agitated that Gemini has his dander up. Glib

friend. (Pisces: Feb. 19-March 20)

elevision.

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Details of programs can be found in "TV Preview", included with The Sun each week

WE	DNESDA	AY AFTE	ERNOON					•	`			
	1:00	1:30	2:00	2:30	3:00	3:30	4:00	4:30	5:00	5:30	6:00	6:30
2	Days Of Our Liv	es	Another World	Another World		CHiPs		Movie "The Wolf Pack"			News	NBC News
5	Young & Rest	As The World T	urns	Capitol	Guiding Light		Tattletales	People's Ct.	Mery Griffin	1	News	CBS News
6	Donahue	The Doctors	Another World		CHiPs	•	Muppets	Adam-12	Asked For It	Entertainment	News	NBC News
7	All My Children		One Life To Live	One Life To Live		General Hospital		Movie "Did You Hear The One About The Saleslady?"			News	ABC News
8	All My Children		One Life To Live		General Hospita	al	Odd Couple	Here's Lucy	Laverne	Laverne	News	ABC News
10	Woodlot	Erica	Over Easy	Creatures Grea	And Small Jack Benny		Sesame Street		Mister Rogers	Electric Co.	Sesame Stree	1
13	Young & Rest	As The World T	งักร	Capitol	Guiding Light		Little House Or	Prairie	Mery Griffin		News	CBS News

WE	EDNESD	AY EVEN	IING '									
	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30	12:00	12:30
2	H Heroes	The Muppets	Real People		Facts Of Life	Love, Sidney	Quincy		News	Tonight		D. Letterman
5	Family Feud	Tic Tac Dough	Mr. Merlin	CBS Movie: "A	Piece Of The Acti	on''			News	CBS Movie: "Ti	he Henderson Me	onster"
6	Andy Gr ffith	All In Family	Real People		Facts Of Life	Facts Of Life Love, Sidney Quincy			News	Tonight D.		D. Letterman
7	Happy Days	Barney Miller	The Greatest A	m Hero	The Fall Guy	Dynasty		News	ABC News	Love Boat		
8	Joker s Wild	H. Heroes	The Greatest A	m. Hero	The Fall Guy		Dynasty		News	ABC News	Love Boat	
O	MacNeil	Dick Cavett	American Odys	sey	Non-Fiction Tel	evision	Marcel Marceau		Bus. Report	Capt. News	PBS Latenight	
B	Kotter 1	Happy Days	Mr. Merlin	TBA	Movie: "Any W	ednesday"		V	News	CBS Movie: "Ti	he Henderson Mo	nster"

'New Odd Couple' on ABC

By DEBORAH BELGUM
HOLLYWOOD (AP) — The fact that few blacks work
in television comes as no surprise to Winnie Hervey, who may be the only black female story editor currently working on a TV series.

'It is very hard because unfortunately a lot of people think that because you are black, you can only write for black people," says the 27-year-old Ms. Hervey, who works as a story editor on "The New Odd Couple" — 'the black version of the hit show of the mid-1970s that starred Tony Randall and Jack Klugman.

"They only call you when they have black projects." she says, "and there aren't that many black projects."

"The New Odd Couple" premieres this fall on ABC in a Friday night timeslot. The show stars Ron Glass, from ABC's recently discontinued "Barney Miller," as Felix Unger, the fussy photographer, and Demond Wilson, a leading player in NBC's "Sanford and Son" through the mid-'70s, as the sloppy sportswriter, Oscar

Garry Marshall, whose credits include the original "Odd Couple," broadcast 1970-75, along with "Happy Days" and "Laverne and Shirley," is executive producer of the new series

As story editor, Ms. Hervey is responsible for assisting staff writers in the development of story ideas, rewriting scripts before and after production and making sure there is character continuity from one show to another. The position is one step above staff writer.

'There aren't that many black writers," says Ms. Hervey, who worked previously as a staff writer on 'Mork & Mindy" and "Laverne and Shirley.

Of the 6,000 writers who belong to the West Coast chapter of the Writers Guild, only 100 are black, says Robert Price, president of the Black Writers Committee. Price says he has never been able to find more than four black staff writers and-or story editors working in television at the same time.

Ms. Hervey says answer to the problem is not the creation of all-black television shows.

'You don't have to have a black show with only black

people because we interact with all different people,' she says. "And that's what television should reflect."

Ms. Hervey, who grew up in Southern California listening to the roar of rockets taking off from Vandenberg Air Force Base, where her father was stationed, graduated in 1977 from Loyola Marymount University in Los Angeles with a bachelor's degree in communications.

A short time later, she attended a television writing workshop organized by Warner Bros. for women and other minority aspirants. In that workshop, she wrote a

script that became, in her words, her "showpiece."

It was two years before she landed a job as an aprentice writer on a television series called "The Six O'Clock Follies," a comedy set in Vietnam during the war which lasted only six weeks

From there, it was another dry spell before Ms. Hervey got a job in 1980 as an apprentice writer on "Laverne and Shirley." Since then, she has been employed almost all of the time.

While Ms. Hervey's climb toward success has been relatively painless, she says the work has not been as rewarding for many other blacks.

And the industry, she says, is hurting itself by not employing more blacks. "They don't say, 'Let's get some different feedback. Let's get some different people in here.' It can only enhance whatever you do,'

Ms. Hervey says she agrees with the National Association for the Advancement of Colored People that the only way to get the networks to hire more blacks is to exert some economic pressure:

'The Pirate Movie' Isn't Worth Its Salt

The Christian Science Monitor News Service

Kristy McNichol is such a personable young woman that it's sad to see her lines is no problem for an actress who stuck in something as bad as "The Pirate" can "see" the dialogue in her mind's eye Movie." A rehash of "The Pirates of Penzance," with pop songs and corny dialogue where Gilbert and Sullivan once reigned, this has nothing to do with the lively "Penzance" now running on Broadway, which is also being made into are silly or tasteless, and most of the performances are limp.

Yet the redoubtable McNichol is learning how to relax and "be less charming enough when not completely swamped by her material. You can tell she enjoyed making the movie, which was filmed in Australia by director Ken

weeks ago. A new challenge is fun - like the song-and-dance scenes in this picture and even the chore of memorizing

after a quick perusal of the script. In sum, she's a pro, as she should be after a decade in show business, beginning with TV commercials at an age when most children are preoccupied with spelling and arithmetic. Although a film. The songs are drippy, the jokes her life has been unusual so far, she has few misgivings about it, except that time off has been limited, and she is just now

serious about things." To that end, she's taking a longawaited vacation after her "Pirate" escapade, but still looking forward to her Annakin. In fact, she always enjoys her next picture, in which she will play a

her movies to date? "Little Darlings." Many of her fans would agree.

Mixed news from the animation front. On the down side, cartoonists from four major animation houses have gone on strike against their producers. A key issue is the practice of sending cartoons to overseas studios for animation worl. while unemployment continues right in Hollywood and most artists with jobs reportedly work only six months a year because of production schedules. The last previous strike by cartoonists took place three years ago.

work, she told me over lunch a couple of handicapped person. Her favorite among ching two cartoon features based on American comic strips. "The Spirit," budgeted at \$12 million, stars a masked

> "Little Nemo," tagged at \$15 million, will be written by fantasy specialist Ray Bradbury, and will be drawn by cartoonists in the United States and Japan. It's about a 12-year-old boy who has fantastic adventures in a dream world.

Meanwhile, producer Kurtz is finishing up the live-action fantasy "Dark Crystal" and preparing for a collaboration with Walt Disney Productions called "Return to Oz." Yet even now, growing enthusiasm for According to Variety, he plans to use cartoons is stimulating a boom in new technology — computer graphics animated films. The show-business and such — to speed the animating newspaper Variety reports that Gary process and lighten the load for his ar-Kurtz, producer of "Star Wars" and tists. Sounds as if cartooning is in for a

'Filthy Rich' Helps CBS Retain Top Ratings Spot

LOS ANGELES (AP) -Rich," a CBS limited series about a family of snobbish heirs fighting over an inheritance, jumped into first place in the television ratings for the week ending

The four-episode series also helped keep CBS in first place in the ratings compiled by the A.C. Nielsen Co.

'Filthy Rich' stars Slim Pickens as "Big Guy" Beck, a wealthy Tennessee land baron who died and left a heirs to perform humiliating tasks - like taking in poor relations and making them feel at home.

"The Renegades," a two-hour movie from ABC that was a failed pilot, placed sixth in the ratings. It was about six young men and a woman, all from different ethnic backgrounds and all in trouble with the law, who are asked by the police to go underground to solve a

Previously unseen episodes of two CBS shows, "WKRP in Cincinnati" and "Cagney and Lacey," also made the Top 10. In all, CBS had six shows in the Top 10

13.3 percent of the nation's homes with Navarone," ABC; "Layerne- and TV were tuned to CBS.

Here are the Top 10 shows: "Filthy Rich," a rating of 24.2 or 19.7 million "Private Benjamin," CBS; "The Love households, CBS; "M-A-S-H," 22.9 or 18.7 Boat," ABC; "Hill Street Blues," NBC. million, CBS; "Three's Company," 18.9 or 15.4 million, ABC; "WKRP in Cincinnati," 18.7 or 15.2 million, CBS; "Too Boomer," NBC; "The Electric Grand-Close for Comfort," 18.2 or 14.8 million, mother," an NBC special; "NBC CBS; "The Renegades," 17.9 or 14.6 Reports: Japan vs. U.S.A.," NBC; "ABC million, ABC; "Cagney and Lacey," 17.5 News Closeup: Swords, Plowshares and or 14.3 million, CBS; "60 Minutes," 17.1 Politics," ABC. or 13.6 million, ABC; "The Jeffersons,"

Shirley," ABC; "Magnum, P.I.," CBS; "Alice," CBS; "Fantasy Island," ABC; Here are the five lowest-rated shows: "One of the Boys," NBC; "Here's

The first national automobile show was held at Boston in 1900. Vehicles were





OPEN 7 DAYS FOR YOUR CONVENIENCE'

* Wednesday, August 11, 1982



Laungton Horard/E Martin Jesseo

Scottie Van Hook (left) and Melinda Beattie, owners of Gingham Gourmet, watch artist Bob Sanford paint their restaurant sign

Restaurant has gourmet goodies to go

By Kathy Fister
Special to The Herald

The next time you're in the mood for fast food, try moussaka, fettuers; or coq au vin to go

Beginning next week with the opening of the Gingham Gourmet, you can fury burger-and-fries fare and pick up gourmet food instead

Located at the comer of Euclid and Lafayette avenues, the Gingham Gourmet will be Lexington's first carryout gourmet restaurant.

Based on a restaurant concept that has become popular in the West and Northeast, the Gingham Gourmet's carryout menu will feature rock comish game hen stuffed with orange rice; filet of beef tenderloin; and baked mushroom noodle and ham mornay.

"I wish there had been a place like this to buy dinner when I was working," said. Melinda Beattie, 32, who plans to open the restaurant with Scotttie Van Hook, 33.

"Working people don't have the time or energy after a full day to come home and cook intricate meals, but they still want good food," she said. "This way, they will be able to go home and have meals that are enjoyable. The items we will offer are the ones that generally take a long time to prepare."

Since the word "gourmet" connotes

quality, only fixed that can be prepared as I kept for awhile without losing its flacing and be served.

"We just won't serve things like he landarse sauce that won't reheat well. But we think we have found enough items that can be prepared ahead," Mrs. Beat the said.

The Gingham Gourmet will be open from 10 a.m. to 6 p.m. Tuesdays through Saturdays. In addition to prepared lunch and dinner, the restaurant will offer a special line of picnic foods suitable for tailgating parties. The restaurant will supply all the item necessary for your picnic, even the basket.

The restaurant will also offer a variety of soups, salads and vegetables.

For lunch, sandwiches include roast beef with Bernaise sauce; apricot and pineapple; and cream cheese and benedictine

Lunch will also include dishes like quiche and artichoke stuffed with chicken and almond salad.

Dinner will range from \$4 to \$12 for an hors d'oeuvre, entree, salad and vegetable. Most dinners will cost around \$7 or

Desserts won't be emphasized, except by special request. However, the restaurant will offer a few items like bourbon brownies, creme de menthe balls and torte cakes If you have a teally post meal, I don't thick you need doors!" Mrs. Beat he said. "We'll a montrate on entrees, soperation and said. Most of the sanciar places we visited weren't really heavy on exect."

The two women have been decorating their restaurant for the past few months. Two weeks ago, dressed in jeans and loose shirts, they sat on the floor of the Chevy Chase location facing four bare walls and an unfinished floor. The only sign of the kitchen-to-be was a stove vent attached to the ceiling

When completed, the restaurant will resemble a large country kitchen with the cooking area visible to customers.

All the cooking will be done by the owners. Although only Mrs. Beattie has any experience in the restaurant business, both women come from families in which good food was important.

"Cooking was like a hobby for my father; he enjoyed working on anything that was complicated. My brothers can cook as well as I can," Mrs. Beattie said. She has worked at the Walnut Basket, a small tearoom owned by her parents in Midway.

Mrs. Van Hook's mother was a gourmet cook who had her children take turns preparing dinner once a month, including shopping for the food.

"Cooking is very easy for me," she

said. "It's what I do best."

Both women have worked at other jobs, but opening a restaurant had been in the back of their minds for a long time

A graduate of Garland College in Boston, Mrs. Van Hook was a travel agent and an office worker. She has a daughter, Emily, 3

Mrs. Beattle attended the University of Kentucky and the University of Missouri for 3½ years and worked in real estate. She is the mother of a son, Shawn, 6.

The two women began preparing for their restaurant operation last February by visiting similar establishments in New York and Connecticut. They considered opening a tearoom like the Walnut Basket, but decided that a gourmet carryout would have more appeal in Lexington.

"We could write a book on what it's really like to open a restaurant. There were all kind of unexpected problems. We were given incorrect information on the type of stove vent we would need, and when the fire department made an inspection, we had to start all over. My mother has been a big help. Her main advice was to not get in over our heads," Mrs. Van Hook said.

The only other restaurant in Kentucky similar to the Gingham Gourmet is The Home Plate, located in the St. Matthews suburb of Louisville.

Shopping

Cordless phones save steps for consumers

Dy Linkstian Tat."

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are duticed "umples" and regrate Lie an old fashioned audie table. The user must say "over" and fire a table undity united for the other party to speak, thely brushes k Crawford's "Highway Patrol" fans will compare to proceed.

FOR AFARTMENT DWELLERS, a short range (50, as or 100 foot), \$100 condiens phone might be all the felephone you'll ever need, Models from Phone-Mate, Radio Shack and others mimic the loak of Ma Bell's Trimbne place, can be bung on the wall and don't even show an animoses

pecifically for bedsade use, Colira is coming out with a IIO foot range cordiess phone that is cradied-recharged on a clock radio base. If the baby wails or the bath water needs to be shut off, you can take the phone with it with you and continue your conversation.

Marathon phone chatterboxes will delight in Techni dyne's new three-piece "Hands Free Go Fone." A light weight headset straps on like a professional operator's phone, and all the remote electronics are packaged into a small, Wali man-styled box. The base-recharging station with a 10kfoot transmitting range — is also units ally

FOR THOSE WHO want to go farther afield, the Federal Communications Commission allows cordless phone systems to pump out as much as five watts of power, for an optimum operating range of 500, 600 or 1,000 feet. Most of these models, selling for \$130 and up, allow a person at the base station to "beep" the handset More sophisticated versions offer a two-way intercom between the base and handset, while a caller is put on "hold"

Almost every cordless phone offers automatic redialing of the last phone number called. Models with smarter microprocessors can be programmed to dial from three to 32 different phone numbers at the press of a button.

Many of the longer range cordless phones come equipped with a belt clip, but are so bulky and heavy that you'll never forget the phone is tugging at your waist. A much better idea is Electra's Freedom Phone models 3500, 2000 and 2500, the only cordless phones that are featherweight and truly pocket-sized — just an inch deep, 2¾ inches wide and 5½ inches long. Given these units' extra edge in portability, a Freedom Phone 3500 seemed the logical choice to sample for a field test. The model retails for \$300, but is discounted as low as \$220.

DESPITE ITS DIMINUTIVE proportions, the 3500 pulled in a very acceptable (good transistor radio quality) signal at a great distance, and transmitted a signal back to the other party that was excellent, indisguishable from a wired Bell phone. The unit alerts you to an incoming call with a cute electronic beep, rather than a ringer. A three-level volume control can be cranked up when street noise is a bother.

Even Hollywood packaging can't save "The Pirate Movie"

By John Furcolow Contributing Film Critic

"The Pirate Movie" is a classic example of Hollywood packaging. It's a movie in which the individual parts are far more important than any concern about the whole product.

The packaging begins most especially with teen stars Christopher Atkins and Kristy McNichol. Atkins went from high school to teeny-bopper superstardom almost overnight in 1979 with the release of his first movie, "Blue Lagoon."

Miss McNichol was a familiar and acclaimed actress on the TV series "Family" before she made the movies "Only When I Laugh" and "Little Darlings."

Pairing the two teens on screen is

an agent's dream. It almost guarantees the kind of young audience that can turn any movie into a megahit.

Using this logic, the foreign film was given a \$9 million budget, making it the most expensive Australian movie ever made.

Of course, every film needs a

Of course, every film needs a story. But the story in "The Pirate Movie" was obviously of little concern. What was important was to get a plot that had plenty of musical opportunities, so a soundtrack album could be released. (The double album is on the Polydor label.)

Review

"The Pirate Movie" is showing at Fayette Mall and Northpark cinemas.

The next step was to find a vehicle for the stars. Unfortunately for the moviegoing audience, the vehicle chosen by producers was the Gilbert and Sullivan musical, "The Pirates of Penzance," which was recently made into a Broadway hit.

An "official" movie adaptation of the play will be released with original Broadway stars Linda Ronstadt and Rex Smith. "The Pirate Movie" is simply an early attempt to capitalize on the "Penzance" story, and to add another audience-grabbing "ingredient" to an already hefty movie package.

Those interested in the "Penzance" story would do well to wait for the official version. In "The Pirate Movie," the plot has been poorly rewritten and the score has been intercut with pop songs sung by the stars.

The producers called in veteran filmmaker Ken Annakin to direct this poor excuse for an investment. Annakin has made 47 films in his career, including such truly entertaining films as "Swiss Family Robinson," "Those Magnificient Men in Their Flying Ma-

chines," and "The Longest Day."

"The Pirate Movie," however, won't be mentioned as a high point in Annakin's career. The movie has no flow to it or any sense of dramatic pacing. There is no rhythm to the editing; the film is merely a bunch of short scenes linked together by the editor's tape.

The new songs aren't that bad, but they contrast too sharply with the rest of the score. Some of the choreography is actually pretty good, but the film overlooks it most of the time.

The love story between Atkins and Miss McNichol is assumed rather than dramatically established. The film incorrectly assumes that kissing scenes establish a romance. There are plenty of love songs, but the romance lacks any credibility.

Annakin's attempts at visual comedy and sight gags work far better than the script's passing attempts at humor, most of which resort to having the actors turn to the audience and make fun of their own movie.

"The Pirate Movie" leaves you with a bad taste in your mouth. You walk out feeling like you've been taken advantage of. It's a mess of a movie

movie.
"The Pirate Movie" is rated PG for mild cursing and some vaguely disguised double entendres.



Christopher Atkins (left) fights for the woman he loves in "The Pirate Movie."

McNichol salvages 'Pirate' wreck

Knight News Service

"The Pirate Movie" attempts to unite two great audiences: Gilbert and Sullivan fans and teenagers out for a hot date. The film is a total mess

Focus

Social insecurity

old, but people now wonder how long the program

can survive. Under Social Security, workers and

their employers contribute to help the elderly, the

disabled, and others who cannot work. In 1950, 16

workers paid into the system for every person who

received benefits. But, by 1981, there were only

three workers supporting each recipient, and,

experts say that by 2035, there could be only two.

With fewer people paying while more collect, the

fund could soon be exhausted. Later this year, a

special bipartisan commission will suggest ways

to save the program. Meanwhile, people are

worried, because failure of Social Security would

receive early retirement benefits from Social

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ENDS THURS

young Poeter in Love

1:30 3:30 5:30

7:30 9:30

DO YOU KNOW - At what age can a person

Wednesday's answer - Halley's Comet will be

affect every American.

©VEC. Inc. 1982

12:30 2:45 5:00

visible again in February, 1986.

With Burt & Dolly

On Saturday, Social Security will be 47 years

but a cheerful one, and smash-hit stage produchas a single redeeming virtue: Kristy McNichol, who deserves an Oscar nomination for making mittently amusing.

The film was conceived during Joseph Papp's

tion of Gilbert and Sullivan's "The Pirates of Penzance" last year. The scam behind "The Pirate "The Pirate Movie" inter- Movie" is obvious. Its creators decided to graft the clever, light-opera lyrics of "Penzance" to a goopy, young-love story reminiscent of "The Blue Lagoon," and get their film into the theaters before the movie version of

released. To that end, the filmmakers spared all subtlety. They hired pouty-lipped, crinkly-haired Christopher Atkins, co-star of "The Blue Lagoon," to take off his shirt and make goo-goo eyes at Kristy McNichol. The Gilbert and Sullivan score has been supplemented with some softrock ballads. And the plot is dementedly simple: Young pirate meets girl, young pirate loses girl, young pirate wins her

Director Ken Annakin has overseen this elementary tale with impressive clumsiness. In a film filled with corny sight gags, Annakin fails to shoot most of them so that the audience can understand what it is supposed to be laughing at.

The most embarrassing thing about "The Pirate Movie," though, is that Annakin and screenwriter Trevor Farrant have tried painfully hard to be hip. Annakin and company cannot ruin Kristy McNichol, however. She cuts through the junk in this film with the slashing energy of a modern-day pirate. McNichol wrings laughs out of tired jokes on the strength of her

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"NIGHT DREAMS"
"BAD PENNY"

Movie review

fresh; sly delivery.

Here and in her previous film, the equally mediocre "Only When I Laugh," McNichol has combined two qualities that are usually inimical to each the Broadway show was other: dark intelligence and a light, innocent openness. Kristy McNichol deserves a starring role much better than the one she has been tossed in "The Pirate Movie."

Parents' guide: PG.





MON.-FRIDAY 2 P.M.

EVENINGS 7 & 9:40

It's Back!

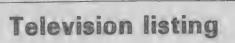


EVENINGS 7:00 & 9:45 P.M. MATINEE SAT. & SUN. 1:30 & 4:00 P.M. MATINEE MON.-FRI. 2:00 P.M

STARTS FRIDAY







Thursday

-10:00-

-10:20-

--11:00-

Mary Tyler Moore
News
Sing Out America

Fawlty Towers

Captioned A. Another Life

M.A.S.H

All In The Family

-11:30-ABC News Viewpoint

Quincy
The Pleasant Mountain

Coys At The Ohio State Fair

Tonight

Kung Fu

Star Trek

Captioned A.3C News --11:35-

Movie

** * 12 "The Ride To Hangman's Tree" Jack Lord,
James Farentino.

-12:00-

Movie

* * "You Can't Win 'Em All'

Tony Curtis, Charles Bronson.

PBS Latenight
Burns And Allen

ABC News Viewpoint

-12:30-David Letterman

Mission: Impossible
Sindependent Network
News

BBB NBC News Over-

-2:40-

Jack Benny
—12:40—

McMillan & Wife

—1:00— The Rockford Files I Married Joan

My Little Margie

Emergency -2:00-

Bachelor Father

News

Mews News

1 (30) News

--11:50-

Behind The Scenes

ABC News
CBS News
Diagan's Heroes
News

News Bewitched Word For Today

You Asked For It P.M. Magazin Entertainment Tonight Barney Miller ABC News

Sights And Sounds Of Life

Magnum, P.I.

This Old House

700 Club
Odyssey
—9:30— **AUGUST 12, 1982** 1200 Diff'rent Strokes Andy Griffith

You Asked For It Hogan's Heroes Beverly Hillbillies Weather Weather Footsteps -6:15

Lima Square Fair \$50,000 Pyramid

Ohio State Fair Tic Tac Dough M.A.S.H I Love Lucy MacNeil - Lehrer Report Green Acres

P.M. Magazine
Entertainment Tonight) Richard Simmons Family Feud Barney Miller
All In The Family You Asked For It

Andy Griffith -8:00-Mork & Mindy

Movie
"The Unforgiven" Audrey Hepburn, Burt Lancas-

Hour Magazine
Another Life
Sneak Previews
To Be Announced

* * "Donovan's Reef" John Wayne, Lee Marvin. -8:30-

Barney Miller
Sumen & Simen
Diff'rent Strokes

LIMA CENTER CINEMA 301-4110 ELIDA-DELPHOS ROAD (RT(309)) EVERYDAY Shows starting before 6 p.m STARTS FRIDAY! It'll lift you up where you belong. RICHARD GERE DEBRA WINGER AN OFFICER AND A GENTLEMAN 1:00 3:30 7:00 9:30 R STARTS FRIDAY! At Ridgemont High Only the Rules get Busted! It's Awesome, Totally Awesome! 1:30 3:30 5:30 7:30 9:30 R



SHERMAN OAKS GALLERIA "PIRATE MOVIE" COSTUME CONTEST

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"I grew up in Rockford, Ill., in a family of hairdressers, barbers and machinists. I chose hairdressing because it seemed the easiest. I was married at 18. My wife died when she was 23, from kidney failure. That blew me away. Comedy gave me the excuse to be crazy. I'm old enough to remember the first TV sets, when Ed Sullivan would bring on Charlie Callas, Charlie Manna, Bob Melvin, all those wonderful Catskill comics. I did a lot of reading on comedy, though it was still a fantasy. I started a band, then gave it up and came West and worked the Comedy Store two weeks after it opened. Buddy Hackett, Jan Murray, (Milton) Berle, Pat Proft and Redd Foxx worked there then. Every night was starstudded. It was unbelievable. They wouldn't let us plebes use bad language, and I think as a result we developed a set of standards.

"For the first five years I was terrified. I think that's true of most every performer. We all have to go through that before whatever genius is in us begins to come out. I don't pick a subject and lay my passion on it; I let the passion come out. I smoke and have seven minutes on that, since we're considered a step below rapists. I have a separation piece (Addotta is separated from his second wife and has three children) and a dentist's piece-I'm terrified of dentists. On stage is where I'm most alive. I record and harvest. I don't think there's anything wrong with wanting to give a good show, with saying to people, 'I hope you've enjoyed me as much as I've enioved you.

Even if it's through the bottom of a glass.

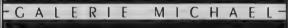
AROUND TOWN: This year's winners of the Los An-

geles Standup Comedy Competition, whose finals were held in Honolulu, are Carl Waxman, Jerry Bednob, Pat Rodriguez, Sheryl Bernstein and Brad Cummings Court Areu (a vampire who bills his act as "Live!! Well. Almost Alive") offers advice to the lovelorn Tuesday at the Candy Store in Hollywood Jane Anderson, and not Judy Nofsky, is bringing "From the Heart of New York to the Thighs of L.A." to the Groundlings Theater Wednesdays. The Comedy Column regrets the error. . . . And Larry Siegel would like to be remembered as one of the contributing artists to "the old idiot," MAD magazine, throughout its up and downs . Sean Morey, Great Scott and Billy Farley are on the Ice House's bill this week.

EXIT LINE: Billy Reidbeck, on Dumb Things People Do, wonders why, in an airport, we ask a stranger to look out for our luggage so that another stranger won't steal it. □

Pick a flick.

Movie news and reviews in Calendar-now weekdays and Sunday.





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Carrack's 'Suburban Voodoo' Delivers Uninhibited Fun

Paul Carrack - "Suburban Voodoo." Epic.

Paul Carrack is one of those people in popular music whose voice is more well-known than his name. That's why whenever his name appears in print, it's always followed by the words, "The man who sang 'Tempted' with Squeeze and 'How Long' with Ace." With some luck, his new album will change that

Carrack has hooked up with producer Nick Lowe and Lowe's nearly-famous "Noise to Go" band on his first solo effort. As a result, the pure pop touch of Lowe is

On "Suburban Voodoo" Carrack discards the wide variety of sounds Squeeze aims for on each of its albums in favor of more cohesive music that sounds like it hopped off the turntable around 1966 and is just now returning. Carrack and Lowe worship the beat above everything else. Drums and bass are pushed to the front with Martin Belmont's guitars used mostly for rhythm. At the same time Carrack's light touch on piano and organ add some much-needed color,

ONE OF the best songs on the album, "Always Better With You," uses layers of acoustic guitars a la Lowe's "Cruel to be Kind" and adds layers of vocals to create an infectious sound that has "hit" written all over it. Just as infectious is the song that closes the first side, "A Little Unkind." Using the best of the mid-1960s Motown records, an influence that recurs constantly here, the song pulls out all the stops as piano, organ, electric guitar and a series of frantic double-time hand claps in the middle push the song to its rhythmic

But Carrack's strong vocals cannot be ignored, either. His voice is better than Lowe's as it manages to stay above the dense production on most cuts. Unlike recent excellent Squeeze albums that require a lot of concentration when listening, "Suburban Voodoo" is simply a 12-song package of uninhibited fun.

Soft Cell "Non-Stop Ecstatic Dancing." Sire.

This is not so much a review as a warning. A lot of people have picked up on Soft Cell's irresistible "Tainted Love/Where Did Our Love Go" hit this summer, making it a Top 10 smash. Many of those people, now hungry for more from this duo, may be tempted to purchase the mini-LP, "Non-Stop Ecstatic Dancing." They are in for a big surprise.

For one thing, the album only contains a version of "Where Did Our Love Go," with "Tainted Love" to be found on the group's first album, "Non-Stop Erotic Cabaret." Second, the version here is not the one on the radio, but a seemingly non-stop edition that runs on and

SO MAYBE some people can survive those hurdles. That leaves the other five songs on the album that are not, for the most part, popular entertainment. The throbbing beat of the drum machine never stops; creating music more suited to the dance clubs, where these guys are hot, than a home stereo. The meandering noodling on the synthesizers are bound to leave most

One song, "What" on the first side, is a non-original like "Tainted Love" and "Where Did Our Love Go" that again recalls the sounds of the 1960s with a more conventional sound than the rest of the album. And on the second side, after hearing nothing but synthesizers,



the sound of an honest-to-goodness saxophone on "Insecure ... Me?" is strangely reassuring, as if to say that there are some sounds that can't quite be perfectly duplicated on a synthesizer.

At this point, the best bet is to buy the 12-inch version of "Tainted Love/Where Did Our Love Go" and forget this effort unless an adventurous urge strikes. It is merely a \$5.98 list album, but it also only contains 31 minutes of music. Let the buyer beware.

Randy Meisner - "Randy Meisner." Epic.

Meisner's third solo album since departing the Eagles is like his second album, "One More Song," in that there are a handful of masterful cuts, but most of it is forgettable.

FOR THOSE with short memories, Meisner was the voice behind "Take It to the Limit" with the Eagles and also struck gold recently on his duet with Kim Carnes, "Deep Inside My Heart," and "Hearts on Fire." The latter two, from the last album, showed impeccable production and a catchy, driving beat.

That same sound appears here on the album's first song, "Never Been in Love." Producer Mike Flicker, of Heart fame, piles on the synthesizers, guitars and vocals to create a tremendous sound that adeptly changes moods several times. Late in the song, everything drops outs except a piano and Meisner, reminding everyone of the sensitive voice he has.

Unfortunately that sensitivity is lost on most of the other songs. Meisner is not a rock singer, but has brought Ann and Nancy Wilson, also of Heart fame, and other rock musicians on the album in a wasted effort to punch up his sound.

On "Jealousy," Meisner shows off a stronger voice throughout. He has to so that he can be heard above the Tower of Power horns, the backing vocals and guitars. The next song, "Tonight," starts off nice enough, but then falls into heavy-metal cliche land with power chords during the chorus and backing vocals that bear a striking resemblance to Styx, of all people.

IN OTHER songs, he attempts to create images of the road in the manner of Bruce Springsteen, but fails to reconcile his high, delicate voice with the hard-driving sound. He does include a duet with Ann Wilson on a slow Elton John tune, "Strangers" that starts off strong but disappears under the weight of Flicker's strings.

It's difficult for Meisner to strike a balance between the style he is most comfortable with and the hard-rock style he attempts here. When he manages it, as on "Never Been in Love" and a couple other songs, he makes magic. On most of the songs, he makes us



From Left, Kristy McNichol, Christopher Atkins Find Romance in Musical

'The Pirate Movie' Turns Broadway Musical Into an Adolescent Ripoff

Movie Review

It's not all that unusual for movies on similar subjects to appear at the same time. The two "Harlows" of a few years back come to mind, and "Bloody Sunday" and "Two Minute Warning." When an idea succeeds, there's never a shortage of rip-off artists eager to cash

Usually the copycats wait until after the original is released. But if you can dash off a quick hour and a half of shlock, and beat your inspiration to the punch, so much the better.

Better for the moviemakers, perhaps, but in the case of "The Pirate Movie," much, much worse for the audience. The inspiration is a jazzed-up version of Gilbert and Sullivan's "The Pirates of Penzance," which has been packing them in on Broadway for a couple of years, largely due to the presence of Linda Ronstadt in a key role. Ronstadt is recreating the role for the screen, presumably in a musical much like the

THIS QUICKIE version, starring Kristy McNichol and Christopher Atkins, borrows the source material and the lighthearted approach, but none of the affection for the original or the quality of the stage production. It substitutes the worst kind of coy, inside Hollywood patter, astoundingly bad musical numbers and cheap

It doesn't even stick to swiping from one picture. "Raiders of the Lost Ark," "Star Wars" and "The Adventures of Robin Hood" are called upon to provide some of the quality this one lacks.

Not content to present the story in its mid-19th century setting, the writers have hit on the overworked "it's only a dream" approach. McNichol plays a bespectacled girl named Mabel, the ugly duckling in a gang of bikini-clad friends. After a boating accident, she dreams that the friends become her spinster sisters, transported back to the 1800s, and she the youngest, smartest and prettiest of the lot.

A gang of scurrilous pirates and a reluctant apprentice invade the girls' home, but the ladies aren't too unhappy to see them. The resultant clash is supposed to bring love, song and dance to all.



elene lorber

AS FOR the love - Mabel is the most brazen Victorian lady imaginable. She wanders around in a dress split to mid-thigh, and cracks double entendres and makes feeble stabs at feminism. Atkins is lusted after by male and female alike.

And the songs - Gilbert and Sullivan's immortal lyrics are updated with references to Zen, est and Bo Derek. But the real insult comes in the modern songs. Every time a character opens his mouth to sing, out comes fully orchestrated sound, complete with echo effects and backup singers.

The choreography is the best part of the film. Whether it's a pirate brawl, the maidens going for a swim or the comic antics of a group of policemen, the picture is pleasant to look at, if not to listen to.

Atkins' experience in "The Blue Lagoon" has made him no stranger to exploitation pictures. But why did McNichol make this clunker? I would prefer to think that it was greed - how could anyone think there was anything worthwhile in this mess?

"The Pirate Movie." Playing at Westgate 6. Rated PG. Language, adult situations.

Have you tried Film Fling yet? It's a devilish movie quiz with a heavenly first prize - two passes to any movie theater in Macon for six months. There are lots of other prizes too. Look for it in today's Macon News, or write Film Fling, The Macon News, Promotion Department, P.O. Box 4167, Macon, GA 31213.

Top Recording Hits for the Week

By The Associated Press

The following are Bill- Cougar (Riva) board's hot record hits for the week ending Aug. 21 as Miller Band (Capitol) they appear in next week's issue of Billboard maga- Mac (Warner Bros.)

HOT SINGLES

1."Eye of the Tiger" Sur- Bros.) vivor (Scotti Bros.)

2."Hurts So Good" John Better" Air Supply (Arista)

3."Abracadabra" Steve REO Speedwagon (Epic) 4."Hold Me" Fleetwood (I.R.S.)

5."Hard to Say I'm Sorry" Chicago (Full Moon-Warner

6. "Even the Nights Are McCartney (Columbia)

7."Keep the Fire Burnin" 8."Vacation" The Go-Go's

9."Wasted on the Way" Crosby, Stills & Nash (Atlan-

tic) 10."Take It Away" Paul TOP LPs

1."Mirage" Fleetwood Mac (Warner Bros.) 2."Eye of the Tiger" Survivor (Scotti Bros.)

3."Asia" Asia (Geffen) 4."American Fool" John Cougar (Riva-Mercury) 5."Pictures at Eleven"

Robert Plant (Swan Song)

weekending guide

Events designated with a bullet (•) are free.

Festivals

Madison Theatre Festival, Friday through Sunday, Aug. 13-15, Madison. Three performances by Atlanta's Academy Theatre of "Fiddler's Rock" will be presented. Admission: \$5, \$6 and \$7 for members of the center and \$6, \$7 and \$8 for non-members. Other activities include workshops conducted by members of the cast, guided walking tours of Madison's historic district, crafts fair and more.

Alpharetta's 2nd Annual Bluegrass Festival, 7 p.m., Friday, Aug. 27; 1 p.m., Saturday, Aug. 28, Wills Park Equestrain Area. Admission: \$5 per day and children under 12 free. Performers include Canton Cloggers, Golden River Grass, Peaches & Fuzz, Bluegrass 5, Singing Messengers and more. Free parking and camping in the rough or 38 hook-ups available in the park. In case of rain, the festival will be held indoors.

Music

Cow Palace, I-75 Centerville-Warner Robins exit. The Muddy River Band will be presented Friday and Saturday, Aug. 13-14. Admission: \$2 each night.

Stagecoach Opera House, (formerly the Perry Theater), Rtes. 41 and 127, Perry. Admission: \$2 adults. \$1 under 12, under 6 free. No alcoholic beverages but snacks are available. Dancing area available. Doc Moss presents country varieties 8 p.m., Saturday, Aug. 14, featuring John Bailey Band, Stagecoachers, Jeff McGill Show, Earl Gibson and Company, Karen Rogers Show, Jeanne Dupree, Laurie Ann Fogarty, Gayla Gibbs, David Hall and Doc Moss For more information call



- Swampland Opera House, Toomsboro, intersection Highways 57/112, presents Stripling/Free For All, SuperStar Jack Walton, Malcolm Smith II, Pineshuff Cloggers, Wildwood Singers, Kingdom Heirs, Country Chords and Scoggin Hill Bluegrass. Performance begins 4 p.m. Saturday, Aug.14. For more information phone 1-946-2218.
- Brown's Barn, 8 miles north of Sandersville, Highway 15, presents the Country Crossroads Band, Gospel

Travelers and the Easy River Band with special guests. Performance begins 7 p.m. Saturday, Aug. 14. No alcoholic beverages allowed.

Leila Mills and Country Fun Band, 8 p.m. Friday, Aug. 13, Porter Ellis Community Center on Houston Road. Guests will include Soul Cowboy, Albert Rowland, Ed Gaines and Ralph Courtney. No alcoholic beverages allowed. There will be an admission.

Exhibitions

"Today and Yesterday," 1 to 3 p.m., Saturday and Sunday, Aug. 14-15, Wortham Hall, Wesleyan College. Watercolors by Jean P. Heard. The event is sponsored by the Middle Georgia Art Association.

Christopher Cramer Paintings, 9 a.m. to 3 p.m., Friday, Aug. 13, Lobby Gallery, Hardeman Fine Arts Building, Mercer University.

Et Cetera

Miss Warner Robins Pageant, 8 p.m., Saturday, Aug. 14, at the Warner Robins Civic Center. Fourteen young women will compete for the title of Miss Warner Robins. Tickets will be available at the door at \$7 for reserved seating and \$5 general admission. Shirley Rogers, the 1982 Miss Warner Robins, will crown the

"Starlight and Superstition," 8 p.m., Friday, Aug. 13, Jarrell Plantation, Jones County. This candlelight tour will provide visitors with a look at the plantation at night. The Perseid Meteor Shower, which will feature approximately 50 to 60 shooting stars an hour, should be visible. Visitors should bring a blanket, flashlight and any ghostly superstitions for sharing at this "Friday the 13th" program.

Autograph Party, 1 to 5 p.m., Saturday, Aug. 14, Macon Christian Book Store. Mildred Dye, author of Once Upon A Memory, will be honored.

The A.A.U. Confederate USA Physique Contest, 11 a.m. and 7 p.m., Saturday, Aug. 14, Grand Opera House. Admission: \$5 per person. For more information contact Billy Griner at 781-7012. The event is promoted by Griner and Kenneth O'Neal.

Kolomoki Society's Display, noon to 5 p.m., Wednesday, Aug. 25, Rochelle High School, lunch room, Rochelle. The display includes Indian artifacts, rocks

Discover Macon Historic Tours, 10 a.m. and 2 p.m., Tuesday through Saturday. Admission: \$8.50 for adults, \$3.50 children under 12. The tour includes the Sidney Lanier Cottage, Hay House, Cannonball House, one of Macon's historic churches and a driving tour through the business and residential historic districts. Reservations are not necessary for the tour. For more information phone, 743-3851.

Macon Kennel Club Best of Breed Match, Sunday, Aug. 15, Hatcher Square Mall, 441 North, Milledgeville. Registration will be held 10 a.m. to noon. Competition begins at 12:30 p.m.

Old Time Toe Tappin', Saturday, Aug. 21, lodge at Hitchiti Experimental Forest near Jarrell Plantation. Simple clogging steps and other old fashion dancing will be taught from 1 to 4 p.m. with a dance beginning at 6 p.m. The Bullfrog Cloggers from Athens will entertain and give dance instruction.



The Old Governor's Mansion, Milledgeville. The mansion is one of Georgia's most important historic buildings. Of Greek Revival design, it was the home of state governors from 1839 to 1869. The mansion was restored in 1967 and serves as the home of the president of Georgia College. The mansion is open to the public Tuesday through Saturday from 9 a.m. to 5 p.m. and Sunday, 2 to 5 p.m. Admission is adults \$1, students 50 cents. Special group rates for students are available. Closed Mondays and holidays. For tours and information call, (912) 453-4545

Milledgeville Tour Trolley, Tuesdays through Saturdays, 2 p.m. Admission is \$3.50 adults and \$1 children under 12 years of age for a one-hour, non-stop guided tour of historic Milledgeville. Admission is \$5 adults, \$3 for children under 12 for a two-hour guided tour. Reservations must be made in advance by calling the Chamber of Commerce's Tourism Division at 1-452-4687.

Museum Activities

The Museum of Arts and Sciences is located at 4182 Forsyth Road, Museum hours are 9 a.m. to 5 p.m., Mondays through Thursdays; 9 a.m. to 9 p.m., Fridays; 11 a.m. to 5 p.m., Saturdays; and 2 to 5 p.m., Sundays. Admission is 50 cents (free admission on Saturdays, Mondays and Thursdays).

Children's Summer Disney Film Festival: "Absent Minded Professor," 10 a.m., 12:30 p.m., 3 p.m., Wednesday, Aug. 18. Admission: youth museum members admitted free to one movie with membership card, family museum members admitted free to all movies, and non-members, \$1 for children and \$1,50 for adults. Tickets go on sale 30 minutes before show time and are sold on a first-come, first-served basis.

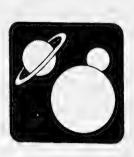
Trip to High Museum of Art in Atlanta, Tuesday, Aug. 24. Participants will see the touring exhibition, "Modern Vision: Master Paintings of the Phillips Collection." This exhibit features many impressionist masterpieces, including Renoir's "The Luncheon of the Boating Party," Degas' "Dancers at the Bar," Van Gogh's "Entrance to the Public Gardens at Arles." Other activities include a luncheon at Swan Coach House and a tour of the Swan House.

"The Paris Review Collection," through Sept. 2, South Gallery. The Paris Review, a magazine dedicated to publishing outstanding poetry and fiction of new writers, commissioned this series of original posters in 1965. The collection includes prints by major practitioners of "Pop Art" and "Minimal Art" including Andy Warhol, Roy Lichtenstein and Helen Frankenthaler and others.

"MAS Science Collections: A Quarter Century Overview," through Sept. 26, S. Lloyd Newberry Exhibit Hall. The museum's collection focuses on 11 areas of natural and physical sciences.

"The Southern Graphics Council Collects," through Sept. 26, North Gallery. This collection documents printmaking and drawing in the South from the WPA period to the present.

"To Worlds Unknown," 7:30 p.m. Friday, 2 p.m. Saturday and 3 p.m. Sunday, through Sept. 26, Mark Smith Planetarium, Admission: members free, adults \$1.50, children (4-12) \$1. An adventurous voyage to the planets and their moons. Free: skytalk 8:45 p.m. each Friday. Observatory opens 9:15 p.m. every clear Friday night.



Zygorhiza, permanent exhibit of 40 million-year-old whale fossil skeleton, Zygorhiza Exhibit Hall.

Brewer Gem and Mineral Collection, a permanent exhibit of gems and minerals in Georgia, Brewer Gem and Mineral Exhibit Hall.

Live Animal Program, 3 p.m., Saturday, Aug. 14; and 4 p.m., Sunday, Aug. 15. Turtles (gopher tortoise, softshell, snapping, box, mud and painted) will be discussed. The lecture is followed by a question and answer period. Free on Saturday, 50 cents admission on Sunday.

Calendar Deadline

The deadline for listing events in the "Weekending Guide" is noon Wednesday.

Send your information to: Weekending Guide, Macon Telegraph and News, P.O. Box 4167, Macon, Ga. 31213

The People Column





Try, try again

Associated Press

Rita Jenrette, noted Congressional wife, is back in celebtown these days, having been signed to a starring role in an upcoming film called "The Picnic." Jenrette is seen here living it up at Studio 54 with Karen Gorney, late of "Saturday Night Fever," who will also appear in the picture.

Up in the morning, out on the job

These things don't get done overnight, of course, and Mr. Korczak Ziolkowski still hasn't finished up his big sculpture of Chief Crazy Horse On Horseback that he's been carving out of a South Dakota mountain for the past thirty years. Whole generations of tourists have been watching Thunderhead Mountain near Custer slowly get turned into this 600-foot mounted Indian that is certain to one day become one of America's great eccentric shrines, but lately there hasn't been much work going on, and the reason is that Mr. Ziolkowski, who is 73 now, has had to undergo heart bypass surgery. That always slows you down, but the sculptor is up and about these days and doing very well; he expects to resume work shortly, though nobody has a clue when this thing might get wrapped up.

Bread on the waters

Mr. Jerry Falwell is pleased to announce the issue of seven million dollars worth of Old Time Gospel Hour first-mortgage bonds and promises investors a 17 per cent

Ticket to ride

All right, how much have times changed? Let us ask the five-time King of the Hobos, Mr. Steam Train Maury Graham. Mr. Graham, who is in Britt, Iowa, this week to preside over the annual National Hobo Days Convention, reports that nobody jumps trains any more on account of a man can get beat up or killed much too readily these days. This state of affairs has changed the lifestyle of many a bo. Mr. Graham drove to the convention in his well-equipped recreational vehicle,

The Dean Martin variety hour

Mr. Dean Martin went to court in Beverly Hills this week and pleaded no contest to two counts of carrying a concealed weapon, this being the gun he was packing in one of his boots when police stopped him on a traffic charge last spring. The judge fined Mr. Martin \$192, put him on a year's probation and told him what a pleasure it was to have him in the courtroom. Mr. Martin told the more than 50 reporters and photographers present that the judge was "a great judge." Then he signed autographs for all the clerks.



Bring 'em back alive

United Press International

So long as we're here at Studio, we might as well sniff around for more celebs. Sniff! Sniff! Hm. Over this way somewhere. Yes indeed, there's Miss Cindy Gibb of "Search for Tomorrow," Mr. Christopher Atkins of "The Pirate Movie" and Miss Tanya Tucker, dancing the mad gay glittering night away.

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Every morning 10 editions of The Miami Herald serve all da, the Caribbean, Central and South America. Look for The Miami Herald when you travel

Talc use linked to ovarian cancer

BOSTON — (AP) — Talcum powder, long used to smooth babies' bottoms, has been linked to ovarian cancer in a study that found women who dusted their genitals and sanitary napkins with talc were three times as likely to develop tumors.

The study, done by Brigham and Women's Hospital, compared the hygiene habits of 215 Boston-area women who had ovarian cancer to a control group of 215 healthy

It found that 32 women with the cancer used talcum powder on their genitals and sanitary napkins. Only 13 of the women in the noncancer group used the talc in that

'Other factors considered in the study raise the risk of ovarian cancer to 3.28 times greater for women who use talc than for women who do not, the report said.

The survey found that women whose genitals had some exposure to talcum power had about a two-fold cancer risk.

The study was the first of its kind to link talc use to ovarian cancer, the fifth leading cause of cancer deaths among women. An estimated 18,000 cases are diagnosed a year, and 12,000 women die from the disease each year.

Dr. Daniel Cramer, the obstetrician and gynecologist who wrote of the findings in the July edition of the journal Cancer, said further studies are needed before doctors could recommend that women should not

"We would like to see other researchers find the same thing and we would like to see animal experiments," he said.

But he said he now advises patients to use other products, such as cornstarchbased powders or creams.

"I do make a comment that maybe it isn't such a good idea," he said. "I think

Sodium limits help lower blood pressure, FDA says

From Herald Wire Services

CHICAGO - Hypertension patients can lower their blood pressure and improve the effectiveness of their drugs by reducing their sodium intake, the commissioner of the Food and Drug Administration said Thursday.

Writing in The Journal of the American Medical Association, Dr. Arthur Hull Haves Jr. recommended that people with hypertension — high blood pressure — keep their sodium intake to less than 2,000 milligrams a day.

Sodium is most commonly found in table salt and in a variety of prepared foods.

"I am not suggesting that diminishing excess salt use will cure hypertension or even be an adequate treatment for hypertension," Hayes said. "But many patients with mild hypertension will show a significant reduction in their blood pressure with a reduced sodium intake.

Haves also said the FDA recommends that healthy people with no family history of high blood pressure limit their sodium intake to 4,800 milligrams a day. Healthy people with a family history of hypertension should cut down to between 3,000 and 3,300 milligrams a day.

The FDA is encouraging manufacturers to include sodium content information on food package-labels, he said. Some firms aiready voluntarily include the informa-

In a related article, physicians at the University of Michigan School of Medicine suggested that people with borderline hypertension can effectively monitor the condition at home and treat it with two prescribed drugs - propranolol and clonidine.

The value of treating borderline high blood pressure — which researchers say affects some 18 million people — has been controversial, and the study did not address the usefulness of such treatment.

Borderline hypertension can go undetected because it often is not accompanied by any symptoms. Sometimes, undetected borderline high blood pressure can lead to more serious problems, including an increased risk of heart attack, stroke or kidney damage, said Dr. Andrew Zweifler, who heads the hypertension clinic at Mich-

Sun to follow morning showers

Widespread and locally heavy thundershowers again this morning will give way to increasingly sunnny skies today and set the stage for a typically hot and humid Au-

gust weekend. "A couple of decent days" was the weekend forecast Thursday from Burt Sylvern at the National Hurricane Center.

Temperatures are expected to rise to near 90 degrees today. The chance of rain is 40 per cent.

Sylvern said a stationary front running from the Bahamas through the Florida Straits, along with a persistent upper-level atmospheric disturbance off the Florida east coast, combined to cause the thundershowers Thursday that left standing water in many areas and slowed morning rush

Forming along the East Coast, the showers drifted in from the east through much the evidence is rather tenuous in relationship to tale and ovarian cancer, but the use of talc on the genitals has rather marginal benefits so I caution my patients.

He said most of the body powders on the market are talc-based, and the ingredients usually are marked.

Cramer said talc is a magnesium silicate similar to asbestos, which has been linked to lung cancer. He also said some talcum powders have been found to be contaminated with asbestos.

He said researchers have found that magnesium silicate particles have been linked to cancers in tissues that line the body organs, such as the ovaries and the

"We further know that the female genital tract is open and that particles can enter the female cavity so it could be open to damage from talc or other particles," he said. "No one is certain what the the exact mechanism for this is.'

James Murray, a spokesman for Johnson and Johnson, the nation's largest producer of talcum powder, said the company would have to read the study before making any comment. He said his firm's product has no asbestos contamination.

"Our product is monitored very carefully for purity," he said.

Cramer said there is no indication from the study that talc presents a risk to in-

"Infants have a shorter period of exposure time and it doesn't seem that the fe-

male genital tract in an infant is open to exposure," he said.

Setting the **Record Straight**



A photograph misidentified as Tallahassee attorney William J. Roberts was published by The Herald on July 25 and 27 in the series North Key Largo: The Last Stand. This is a photograph of attorney Roberts.

Figures are for the 24-hour period ended 8 a.m. Aug. 5

GREATER MIAMI

Homestead Miami Airport Miami Beach N. Miami Beach West Kendall

FLORIDA

Apalachicola Crestview Daytona Bch. Ft. Laud. Ft. Laud. Bch. Ft. Myers Dainesville

Gainesville

Hollywood Jacksonville

Lakeland

Pensacola Sarasota Tallahassee

Vero Beach W. Palm Bch.

SOUTH Asheville

Atlanta

Charlotte

Little Rock

New Orleans

Albany, N.Y

Baltimore

MIDWEST

Bismarck

Des Moines

Kansas City

WEST

Anchorage

Cheyenne Dallas

Denver Helena

Houston

Houston
Juneau
Las Vegas
Los Angeles
Okla, City
Phoenix
Portland
Salt Lake City
San Diego
San Francisco

Milwaukee Mpls.-St. Paul

EAST

Napies Orlando

.02

.03

.13

.06

.32

22

The Weather Report Map, data and forecasts by National Weather Service, NOAA, Department of Commerce

Local, state forecasts Forecast map for Friday, Aug. 6

North Florida: Partly cloudy and hazy today with a 30 per cent chance of thunderstorms. Lows near 70 to the low 70s. Highs in the mid-80s to near 90. Winds light and southeasterly at 10 m.p.h.

Central Florida, Okeechobee, Brevard, Indian River: Variable cloudiness today with showers or thunderstorms likely. Lows in the mid-70s. Highs in the mid-80s to near 90. Winds southeasterly 10 m.p.h.

Gulf Coast: Partly cloudy today with a 40 per cent chance of mainly afternoon and evening thunderstorms. Lows in the mid-70s. Highs mostly in the low 90s. Winds southeasterly 10 m.p.h.

Broward, Palm Beach, Martin, St. Lucie: Partly cloudy today with a 40 per cent chance of showers or thunderstorms. Lows in the mid-70s to near 80. Highs around 90. Winds southeasterly 10 to 15 m.p.h.

Keys: Partly cloudy today with a 30 per cent chance of showers or thunderstorms. Lows around 80. Highs near 90. Winds southeasterly 10 to 15 m.p.h.

Miami and vicinity: Showers and thunderstorms likely today with a 60 per cent chance of rain. Lows in the mid-70s. Highs near 90. Light winds except gusty near thunderstorms. Tonight, cloudy with a slight chance of thunderstorms.

State forecast

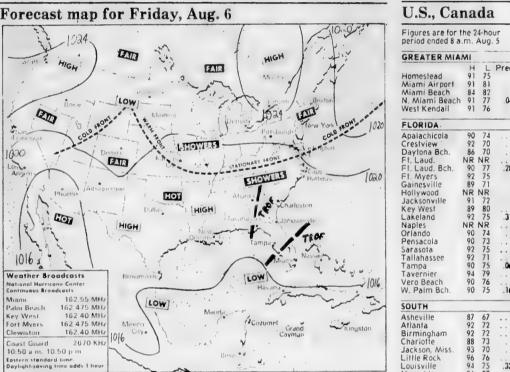
Partly cloudy today with a chance of mainly afternoon and evening thunderstorms with scattered showers and a few thunderstorms most anytime in the southeast and the Keys. Hazy mainly in the north. Highs mostly near 90 or

Extended state outlook

Saturday through Monday -Partly cloudy with widely scattered mainly afternoon and evening thunderstorms. Highs upper 80s to mid 90s. Lows in the 70s except around 80 on southern coasts and Keys.

Small boats

St. Augustine to Jupiter Inlet -Wind mostly east or southeast near 10 knots through tonight. Seas 3 feet or less. Scattered thunderstorms with locally higher wind and seas. Jupiter Inlet to Key Largo out to the Bahama Bank - Wind east to southeast 10 occasionally 15 knots through tonight. Seas 2 to 4 feet.



National summary

Thunderstorms developed rapidly Thursday over the southern Atlantic states, with 1½-inch hailstones pelting Savannah, Ga. Cloudy skies with developing thundershowers extended from the southern Plateau into the southern and central Rockies. Thundershowers also developed over Kentucky and Tennessee.

Northeastern Nebraska and western Indiana had some lowland thunderstorms flooding after dumped heavy rain during the night from eastern Nebraska and Kansas into Indiana.

The southern Plains and Missis-Valley continued to bake

under a heat wave, with afternoon temperatures in the upper 90s. while the Southwest deserts had highs over 100 degrees.

Patchy low cloudiness scattered along the Pacific Coast, but the remainder of the nation basked in sunshine. In Kansas, a Sedgwick County

assistant fire chief said lightning struck the chimney of a residence east of Wichita, Kan., late Wednesday, causing about \$5,000 to \$10,000 in roof damages. The lightning came from an isolated thunderstorm passing through the area. No injuries were reported.

Travelers' information for Aug. 6

	Skies	н	L		Skies	Н	L		Skies	Н	L
Albany	Sunny	77	52	Defroit	Sunny	84	61	New York	Sunny	84	NR
Anchorage	PtCldy	64	52	Honolulu	Sunny	89	75	Oklahoma City	PtCldy	97	71
Atlanta	PtCldy	92	73	Kansas City	Cloudy	90	74	Phoenix	PtCldy	103	82
Billings	Fair	92	60	Las Vegas	PtCldy	107	80	Raleigh	Tstrms	86	72
Boston	Sunny	76	61	Los Angeles	Fair	88	67	Salf Lake City	Sunny	97	67
Chicago	PtCldy	82	62	Louisville	Tstrms	88	68	San Antonio	Sunny	99	76
Columbus	PtCldy	83	63	Memphis	PtCldy	93	77	San Francisco	Fair	65	54
DalFt. Worth	Sunny	100	78	MplsSt. Paul	PtCldy	89	67	Seattle	Fair	77	55
Denver	PtCldy	90	62	New Orleans	Sunny	94	75	Washington	Sunny	87	70

World temperatures

FOREIGN:	4 5 0	f 8 a. m. EDT	Aug	. 5		PAN AMER	ICAI	N: Highs for Au	ıg.	5
Amsterdam Ankara Athens Berlin Brussels Copenhagen Dublin Geneva Ho Chi Minh	73 86 88 72 83 65 67	Hong Kong Jerusalem Lisbon London Madrid Manila Moscow Nice Oslo	84 82 82 73 82 75 74 77 86	Paris Peking Rome Sofia Stockholm Sydney Tokyo Vienna Warsaw	69 76 85 80 81 56 79 69 85	Acapuico Ascuncion* Barbados Bermuda Bogota B. Aires* Havana	88 NR 45	Mexico City Montego B. Monterrey	62 97	Nassau Rio° San Juan S1. Kitts Tegucigal. Trinidad Vera Cruz

Tides

Miami Harbor Entrance: highs 9:54 a.m., 10:21 p.m.; lows 3:53 p.m., 4:03 p.m. Hillsboro tnlet; highs 10:07 a.m., 10:34 p.m.; lows 4:29 p.m., 4;39 p.m Port Everglades: highs 9:54 a.m., 10:21 p.m.; lows 3:53 p.m., 4:03 p.m.

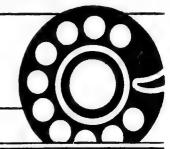
Sun & moon

Sun & mo	714
Sunrise today	6:49 a.m.
Sunset today	8:04 p.m.
Moonrise	9:31 p.m.
Moonset	8:12 a.m.

CANADA Figures are for the 24-hour period ended 8 a.m. Aug. 5

NR = City Did Not Report
*Reading 8 p.m. EDT
(Canadian Precip, in metric)

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Can Action Line help make a dream come true? The Deed Club Children's Cancer Clinic at Jackson Memorial Hospital has a Make a Wish Program for seriously ill children who are patients here. I need your help to grant a special favor to an 11-year-old girl with non-Hodgkins lymphoma. Her one dream is to meet Christopher Atkins, the young actor who appeared in "The Blue Lagoon" and "The Pirate Movie." I don't know how to reach him. — Lee Klein, clinic administrator

We did, so we arranged the meeting. At first, Atkins considered making a special trip to Miami to meet the young girl. The special trip turned out not to be necessary when plans for Atkins next movie became final. The movie, "Ladies Nite," will be filmed in Orlando and Atkins will be there this week to start work. He's making a side trip to Miami before filming starts to visit his ill fan. This is one trip that Atkins thinks is really important, says Mark Frederic of Joel Dean Associates in North Hollywood, the talent management agency that handles Atkins' career.



Twentleth Century-Fox Film Corp. photo

Film stars Kristy McNichol and Christopher Atkins

'The Pirate Movie' no treasure for viewers

"The Pirate Movie" is playing at the Briggsmore Seven Theaters in Modesto.

BYJANET MASLIN The New York Times

NEW YORK - They weren't fooling when they named this "The Pirate Movie," since it's the show-business equivalent of buccaneer tactics that landed this Version of "The Pirates of Penzance" into neighborhood theaters several months ahead of the other version, the one based on the Broadway production: The current film is bound to be the lesser of the two even if the second one isn't so hot.

The Pirate Movie" stars Kristy McNichol and Christopher Alkins in a cut-rate kiddie version of Gilbert and Sullivan, laced with synthetic pop ballads and leavened with infantile dirty jokes. (Most of these have to do with pirates threatening to clip other pirates in the groin while fenging.)

or some of it is. But it's either relegated to the background while Miss McNichol dog some mugging, or it's been fitted out with "now" new lyrics. "I'm older than the Beatles but I'm younger than the Rolling Stones," sings the modern Major General, who also has occasion to mention Malibu.

kins starts out in a pirate suit and is eventually back in his

a review

line readings are no match for his physique. He sounds so much like someone reciting in a school play that his speech barely has a conversational rhythm.

Miss McNichol, decked out in a lot of ruffles but still her tomboyish, wisecracking self, is better than anything else here, but still not in good form. Ken Annakin, the director of "The Longest Day," makes this a movie full of tacky superimpositions and messy matching shots. When Atkins walks dreamily down a country road, he sees Miss McNichol's face superimposed upon the sky, and the same thing happens when he peers into a puddle of water.

'The Pirate Movie," lacking okes of its own, reaches shamelessly into other movies for a few. At one point, one of the pirats' swords turns into a lasersword from "Star Wars," with a the background. At another point, the film is visited by a French police inspector in a trenchcoat (Garry McDonald), who does a thoroughly groanworthy Peter Sellers imitation.

"The Pirate Movie" is rated PG ("Parental Guidance Suggested"). It contains enough childish dirty jokes to make it a relatively smutty PG movie, as PG movies go.

LOS ANGELES - Little old ladies on roller skates and callow youths on skateboards who ply their way down Southern Califor-

By JACKIE HYMAN

The Associated Press

nia's sidewalks are getting some new competition: skiers on wheels. But the people introducing the European

pastime dubbed Scandinavian Skiing contend that theirs is a serious sport or, at least, a serious method of exercise.

"Originally this was a pure summer substitute for competition cross-country ski races," said Thomas Axell, president of Scandinavian Incentive Inc. in Beverly Hills. "But when we experienced the big market here we felt that it would be a very good substitute to jogging and tennis playing.

Axell, whose firm holds exclusive rights to Scandinavian Sklis for the U.S. sunbelt area, said roller skis originated in Europe four or five years ago and were introduced into the United States last year. They went on sale in California several weeks ago.

The aluminum skis - which he said weigh about the same as snow skis - cost about \$170, and a package including the skis, poles, ski shoes and bindings costs about

The skis are three to four feet long and are raised a few inches above the ground by wheels attached at both ends. Skiers propel themselves with carbide-tipped poles.

The U.S. cross-country ski team roller skis in its off-season training, Axell said. A former running enthusiast who began having trouble with his knees, Axell said he discovered the roller skis on a buying trip to

Snowless skiing gains momentum

AP photo

Thomas Axell demonstrates skis

the snow you have wheels of hard rubber." said Axell, who skis among Beverly Hills' Europe and took it up eagerly.

"It is exactly the same thing as going cross country in wintertime, but instead of

You exercise the entire body," he said. "If you compare that to jogging, you also use the uppr body; you do not have the same problems with knee and ankle injuries as you have with jogging because the way of skling is really stretching.

He also contended roller skiing burns "100 percent more calories than tennis playing or

But, while skiing may exist without picturesque Alpine lodges and snow, it wouldn't be the real thing if it didn't leave a few enthusiasts with traditional white casts and broken bones to put inside them. "It's like any other sport. You can't stay

away from the possibility of an injury,' Axell said, adding, "We recommend people to wear kneepads and gloves and also if they have a helmet it can be smart to use that." An instructional brochure advises roller

skiers not to attempt the sport on a long downhill ride, but to stick to uphill and level terrain. Axell said skiers must remember to lean forward sufficiently, as in snow skiing. The response to the skis "has been just great," he said, adding that purchasers are

primarily "extremely health-oriented people" rather than teen-agers with transistor radios affixed to their ears. Also attracted to the new skis, Axell said,

are "people who have been jogging for a number of years and who are beginning to experienceproblems with their knees.'

Plans are under way for West Coast competitions in roller skiing, Axell said, with a 10- to 15- mile race set for Sept. 19 in Los Angeles' Griffith Park and a 60- mile marathon under consideration for 1983.

student honors

Modesto Junior College

for the spring semester and who earned a perfect 4.0 Pearce, Escalon, who earned a perfect 4.0 Pearce, Escalon, grade point average are: Rodgers, Hughson; Jesse Anne M. Aboularage, Kathy M. Alcala, Newman; Con-Anderson, Gall Brichetto, Dan D. Douglass, John C. Kearns and Ri-Anderson, all of Michael R. Burgett, Wai Ping Chung, Dorothee Dietrich-Sharp, Kathryn S. Dighton, Donna G. Ebell, Carol A. Eden, Brian E. Elliott, Katherine A. Fish-Deborah Y. Fox, Cyn-a J. Gomez, Glenda K. Guinn, Andrew Hendricks, Sandra L. Henson, Brent A. Holtz, Matt R. Isaac, Karen J. Kelso, David L. King, Raymond H. Kinser, Milena Kolarikova, Sue E. Laun, Lance A. Lemings, Karen Lance A. Lemings, Karen

Debra A. Lynch, Judy M. Machado, Judy C. Mahan, Annie L. Maher, Doug G. Mayne, Milinda C. McKee, Pamela A. Monge, Jeannie M. Moody, James L. Mor Nancy K. Muirhead. lames R. Muncill, Garwood Myers, Patricia L. Ni cholas, Javier Ordaz, Don R. Passadori, Kevin B. Peck, Bette J. Pelphrey, Suzanne M. Prahl, Cindy T. Reim, Carol L. Reynolds, Karen V. Rislev.

Benjamin K. Rissky, Thomas R. Rosen, Claire G. Sahlman, La Lune Sak, Paul D. Sargis, Geoffrey O. Sandra Barbara Scheuber Schroeder, Blanca D. Signo-relli, Jennifer L. Snyder, Richard W. Stackman, W. M. Richard Sturtevant, Jeanne Joann Trette, Jose Trujillo, Eileen M. Uptmor, Derk Van Konynenburg, Larry S Wallen, Alan J. Weststeyn Nathaniel A. White, Melissa K. Williams, Kay E. Wilson

of Modesto. Kathleen L. Cool, Tho mas W. Johnson, Roberta Kessier, Phillip L. Travels,

Oakdale Patty A. Medeiros, Pat terson; Debra J. Carlson, Dean A. Fredriks, Chris E. Petersen, all of Ripon, Raymond M. Byrd, River bank; Gary D. Tindle, Salida; Duane M. Allison, James I. Arnold, Ralph M. Johnson, Maria J. Teixeira all of Turlock; and Chery L. Brown, Waterford.

Other Dean's List stu-dents are: From Modesto: Michael J. Ackerman, Barbara D. Adams, Aaron B. Adkins, Mark A. Adler, Michael E. Akard, Jennifer J. Andrews, Aron O. Anguiano, Mike L. Arnold, Timothy P. Bacon, Gene H. Balentine, Maureen L. Bartels, William P. Beaty, Kamera L. Bedford, Jonna M. Bettencourt, Linda C

Don F. Borges, Shalleen T. Bosch, Brian K. boyd, James G. Brown, Jeffrey T. Brown, Kathleen A. Brown, Bruggeman. Joseph David A. Burton, Melody C. Caryl, Cheryl L. Cassidy, Kathleen R. Chapman, Diane L. Chatfield, Eliza Christopherson, Oeun S Chrun, Michael C. Cipriani Steven D. Clifton, Montgo mery C. Cook, Craig E. Courtney, Elizabeth A. Crist, Greg W. Crumpley,

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Jim E. Damkowitch, Mary A. Damron, Paula M. Da-niero, Kathy D. David, Jili T. De Oliveira, Suan E. Decker, Laura K. Dodd, Theresa A. Doherty, David A. Empey, Patricia A. Fager, Fernando R. Fal-con, Stuart M. Farrell, Pris-

con, Stuarrim, Farrell, Pris-cilla L. Floyd, Allan D. Forni, Lisa A. Fourre. Bonnie J. Fox, Gina F. Furtado, Anabel Garibay, Bryce P. Gemmill, Tom R. Gerber, Cheryl L. Gladysz, Marten M. Geng Lanica P. Marlene M. Gong, Janice R. Gotte, Suzanee J. Grover, Virginia Guiterrez, Charles G. Hale, Barbara A. Hall, Susan M. Hall, Robin L. Hards, M. Jill Harrington, Kathy M. Harris, Clare A. Hartnett, Sandra T. Hereth, Kevin J. Hicks, Elaine M. Hill, David L. Hitchcock, Lela C. Hughes, Ariene J Hyde, Mariene M. Inman Janet E. Jespersen, Dale H. Johnson, Koni D. Johnson, Linda K. Johnson, Gabriel Juarez, Judith C. Kell, Thy Kem, Kristin A. Kerr, David B. Klein, Brenda K. Klopatek, Ken P. Lamkin, Brad J. Lash, Daria M.

A. Leach, Gilbert Lew. Vivian M. Lewin, Elizabeth A. Link, Antoinette Lombardo, Hue T. Lu, Huynh Luong, Norman Y. Ma, Valerie L. Mahoney, Rommel I. Manabat, Debora H. Marquez, Jill D. Masien, Loran W. Maynard, Ernest L. Mercer, Manuel P. Meza, Julie E. Michaelis Claudia J. Miller, Linda E.

Lawrence, Hoan V. Le, Eric

Mitchell, Michael P. Murphy, Steve B. Nelson, Duc V. Nguyen, Shannon D. Nunes, Shelli A. Nunes, William M. Olson, Daniel Ortiz, Jodey S. Overbey, Robert F. Oyler, Lloyd A. Palmaymesa, Veronica L. Penland, Saysongkham Peniand, Saysongknam Phongsa, Henry A. Plott, Marianne D. Power, Mi-chelle A. Price, Tran Quach, Huy T. Quan, Daryll P. Quaresma, Michael J. Ravicchio, Karen S. Ray

mond, Garrison B. Reeves, John P. Rich. John J. Robinson, Trina M. Rogers, Marianett Ry laarsdam, Marie A. Salas, Rick Salas, Norman E. Schoch, Cindi M. Schuchterman, Carole J. Shaffer, Joseph Simile, Sharon M. Simmons, Sarjit Singh, Christina M. Smith, Gregg David J. Starck, Craig R. Stowers, Michael D. Stutt er, Diana L. Surber, John F. Swicegood, Douglas J. Tamo, Richard W. Thomas, Howard R. Tippin, Darla K. Top, Sanford L. Trefethen, Thomas J. Vallin, Carol S. Vander Ford, Catinka F. Veldhuizen, Martha L. Veldhuizen, Vera, Anita Walker Vera, Anifa I. Walker, Michael W. Wall, Glenn E. Walton, Charles C. Ward, Roger S. Ward, Mary Ann J. Warmerdam, Karen L.

Wellman, Karen L. Wilson, Tina R. Winfrey, Catherine Yarbrough, Glenn R. Yasui, and Cynthia E. Zungia. F. Margaret Armstrong, Andy J. Ger

Mary E. Hilliard, Lynelle J Litchfield, Debby L. Mur-phy, Robert E. Murphy, Doris J. Orton, Linda Overgaard, Christina Portillo and Nicolaos Sy-

Denair: Auston J. Cole, Robert E. Heans, Gary L. Lowe and Sherry L. Welsh. Empire: Patricia J.

Lane. Escalon: Gregory G. Hazenberg, Henrietta Jones, Ann P. Kapica and Emilia G. Ushev, Gustine: Judy A. Rozeira, Hilmar; Elleen G. Decker, Hug-hson: Dana M. French, Diane L. Lundeil, Kenneth L. Miller, John R. Nydam and Louise Wadelski. Jack son: Susan N. Boitano. Li vingston: Gerald D. Thom pson. Newman: Jeffrey C

Borba. Oakdale: Anita L. Bar-ber, Trudy L. Cambra, Pam M. Carlson, Kelly R. Cor-bett, Mike J. Mendes, Kenton J. Poff, Brenda L. Priest, Sharon L. Stude and Lou C. Worley. Patterson: Leanne

Burgess and Maria G. De

Alberta, Donna J. Baird, Jay R. Brooks and Jay C. Cox. Ripon: Loretta R. Borges, Bastian P. Boss, Avery B. Kershaw, Susan E. Kershaw, Diane M. Lawton, Sally A. O'Leary Olvera, Jacqui Sinarle, Wayne A. Snodg-rass and Gerald W. Van De Pol. Riverbank: Dolores M. Barron, Janet A. Lacy and Tevanee D. Machado, Sali:

lock: Mark A. Dutra, Mire la Ene, Joan S. Koompin, Tony F. Landolf, Brian K. Larson, Andy M. Raugust, Lori D. Rosebrough and Sonja D. Sondeno. Water-ford: Gary M. French. Wesley: Jose L. Navarro.

Washington University

Kenneth J. Matheny, son of Mr. and Mrs. Ira Matheny of Riverbank, was ny of Riverbank, was named to the spring Dean's

University of the Pacific

Local spring semester Dean's List students: Cameron Edwards, Lynn Gogel, Mary Hamershock, Whay Han, Jeffrey Mollett, Scott Park, Paige Saarinen, Albertina Silva and Kim berly Svoboda, all of Modesto; Gregg Collingsworth, Oakdale; Terry Connacher, Salida: Michele Michael Richard Manuel Faria, Mansfield and Timothy Rose, all of Tracy; Barbara Rehfeldt, Winton.

Colorado State

Susan L. Christensen, of Modesto, received a bache-

"Blue Lagoon" loincloth. But his Getting Married? Girl Scout summer hikes Experienced WEDDING PHOTOGRAPHER

Midesto Girl Scouts Christina Allen, Kristin Hoagland, Marlinda Kleinert, Julie Lanfroche, Cobbie Metcalf, Anisa Newman, Cincy Reiss, Jamie Sikes, Gina Ubaldi, Shirlev Wilson, Paige York and Laura Quigley and adult volunteers Heide Allen, Mary Jo Carroll and Shari Lawson recently participated in the Muir Trail Girl Scout Council sponsored High Sierra Trek.

Another trip was the Yellowstone-Wyoming Trek which was attended by Girl Scouts Makia Benech, Nancy Betker, Corinne Casey Ann O'Brien, Sally Oleson, Isabel Peroza and Tami Petersen.









953 10Th STREET MODESTO, CALIF.

Conrad Returns

HOLLYWOOD (UPI) William Conrad, who followed his successful Cannon television series with the unsuccessful attempt to bring the Nero Wolfe detective stories to TV, will star in a new TV movie.

Conrad will play the central role in Shocktrauma. a two-hour adventure story set in Canada

Movie Makers Counting on Soundtrack Profits

By KEN TUCKER **Knight-Ridder** Newspapers

Fifteen years ago you'd have had a better chance of selling an Electric Prunes record than the soundtrack album of even a big hit movie. Soundtrack albums were marketed as novelty items, and viewed by the industry as little more than souvenirs to remind well-heeled moviegoers of their pleasant experience at a film.

But in 1977 the double-album soundtrack of Saturday Night Fever changed all that. This package of dithering Bee Gees hits went multi-platinum — the thing is still selling a respectable number each week — and established a precedent. If your hit movie contains a few hit songs by pop stars, your soundtrack album might outgross the movie itself.

Indeed, this is very close to what actually happened three years later, when the soundtrack of Urban Cowboys yielded a number of hit singles, not the least of which was Johnny Lee's million-selling "Looking for Love," and made more money for its investors than the film

country is the theme song of Rocky III. It's called "Eye Kansas on that pompous rock band's latest nationwide

The albums grappled with below represent the latest and, in some cases, aesthetic success.

refinements in the pop-star soundtrack method. Also To this day, albums inspired by movies are hot included are a couple of examples of the traditional commercial properties. Right now the No. 1 single in the soundtrack form, the grand, formal orchestrations typified in the modern age by John Williams' witty, of the Tiger," a big, dumb bruiser of a tune by a band of semiclassical work in Star Wars. While all of these nobodies called Survivor who'll earn their name only if records, to one degree or another, suffer from the they survive their current job as the opening act for inherent dilemma of soundtrack albums - i.e., how do you make a compelling record out of stuff that's meant to be background noise? — there is undeniable craft here

> TRON (CBS Stereo): For this computer fantasy. composer Wendy Carlos has devised an amusing combination of zingy synthesizer themes underscored by the London Symphony Orchestra, with choral parts sung by the UCLA Chorus. Would that the chorus also had tackled the soundtracks' two songs by the megalithic rock band Journey, who screech and rumble in their usual bombastic manner. Carlos' music is never as pretentious as that, and this soundtrack album sounds good played early in the morning, when its heroic zap gives you the strength to face the day.

> ✓ SOUP FOR ONE (Mirage): Although Jonathan Kaufer's slim romantic comedy has died a quick death, its title song lives on in the form of a hit single for Chic. From the soundtrack, the tune is just middle-level Chic. its crisp dance rhythms operating as the sensuous pulse for the movie's theme of young lust. In other words, it's appropriate, but not a knockout. This album features contributions by other pop stars, including Blondie's Deborah Harry, Teddy Pendergrass and Carly Simon (although the asterisk after Simon's song refers to a footnote that says "Song not included in motion picture" - presumably because the scene it accompanied was

cut). ✓ A MIDSUMMER NIGHT'S SEX COMEDY (CBS) Stereo): Woody Allen's damp comedy receives a dryingout here from Mendelssohn's warm wit. Although Allen employs classical music for fans who never listen to classical music, the album obviously suffers from sudden leaps in mood and tone, from the prickly Symphony No. 3 in A minor, the Scottish to the morose Concerto No. 2 in D minor. Although the idea of going classical when you've already invoked Shakespeare is typical high-art snobbery. I suppose it's better than hearing Allen's tedious Dixieland clarinet toodling.

THE PIRATE MOVIE (Polydor): What a mindboggling boondoggle this double album is. Even before you've seen it, it's obvious that this film starring Kristy McNichol and Christopher Atkins should have been called "The Pirates of Penzance Go to the Blue Lagoon." The two records make seasickening lurches between Olivia-Newton-John-style pop and appalling updates of the wonderful Gilbert and Sullivan score. Thus the 'Modern Major General' song becomes stuffed with new lines like "I'm older than the Beatles and I'm younger than the Rolling Stones." which are neither fun nor even logical. The best thing about this score — as it is, I'll wager, of the movie - is McNichol, who actually delivers her pop songs with aplomb and amusement

► POLTERGEIST (MGM): Jerry Goldsmith operates in the great movie-music tradition in horror films: ominous orchestrations laced with tense strings and angry bass drums. As Steven Spielberg points out in his excellent liner notes (all that, and he's a good music critic, too!): "The moments of greatest tension arise not from (Goldsmith's) brilliant off-rhythm ostinatos but more from a soothing tonal beauty." In other words, Goldsmith knows there's no need to compete with vivid images, so he scales down his music for subtle effects Although I can't imagine anyone listening to this all the way through for pleasure, it's a fine example of good, old-fashhoned movie scoring

aforementioned Survivor, is the lead-off cut here, soon followed by a series of histrionic dance-pop tunes sung someone named Frank Stallone. My favorite cut is "Pushin'," whose chorus - chanted by a large chorus is, and I quote, "Oof! Ach! Oof! Ach! Rocky!" Should you need reassurance that there's a sense of history in the movie business. Side 2 features a wallowing reprise of the first "Rocky" hit, "Gonna Fly Now." Bet you can't wait to relive that great movie-going experience.

THE BEST LITTLE WHOREHOUSE IN TEXAS (MCA): Everybody's always putting down poor old Burt Reynolds' singing voice, but I'd much rather hear his sincere mumble than, say, Journey. And to correct a bit of inaccurate information. Dolly Parton didn't come out of nowhere in 1975. She had a whole career before she became the object of Johnny Carson jokes, first as an excellent songwriter, then as a clever singing partner with country-music veteran Porter Wagoner before striking out on her own. These facts are relevant because the Best Little Whorehouse soundtrack is laden with hokey anti-country tunes written by Carol Hall, and the only good music on the record is two songs written by Parton herself — the ballad I Will Always Love You and her duet with Reynolds, Sneakin' Around. The latter contains all the randiness the movie lacks, and Parton's vocal is gloriously witty. Her deceptively delicate voice swoops and dives all around Reynolds', but she never makes him look foolish. Instead, her singing bolsters and seems to inspire him. Dolly is a star.

ERASERHEAD (I.R.S.): Screeches.* squawks, murmurs, moans and hissing whispers — that's the oddball soundtrack to this exceptionally oddball movie Like the film, however, this music isn't as radical as it would have you believe: Brian Eno was working this

territory long ago. Avant-garde schlock-for tourists. ZAPPED! (Regency): What looks like a B-movie comedy in the Animal House non-tradition yields a grade-D score of junk-pop by a collection of no-talent pop bands plus semi-talent pros like David Pomerantz and the Keane Brothers, and one legitimate rocker trapped in a bad deal, Rick Derringers The worst

Ex-Corner Says He Saw Monroe Diary

LOS ANGELES (UPI) — A former coroner's aide today repeated claims he was forced into signing Marilyn Monroe's death certificate, said the actress was murdered 20 years ago, but offered no evidence to support his theory.

Lionel Grandison, who resigned from the coroner's office in 1962 after using a credit card stolen from a corpse, said he read parts of Miss Monroe's so-called "red diary," which he claimed disappeared from a safe in the coroner's office

The diary "had references to both Kennedy brothers. Fidel Castro, it had references to underworld figures," Grandison told skeptical reporters.

"Specifically I saw where they were plotting against Fidel Castro," said Grandison, who later pleaded guilty to the credit card charge and now works in advertising He was joined at a news conference by author Robert Slatzer and private detective Milo Speriglio, who theorize that Miss Monroe had affairs with John and Robert Kennedy and was murdered in a CIA plot to prevent her

from disclosing plans to murder Castro. Miss Monroe's diary — if it exists at all — is missing and rewards totaling \$160,000 have been offered for the



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Everything finished for 'Jaws-3D' but film

By ALJEAN HARMETZ N.Y. Times Writer

EW YORK — The advertising campaign for "Jaws-3D" is finished.

A 40-second teaser trailer announcing that the film will be available next summer from Universal Pictures will be in theaters soon after Labor Day. The Universal publicity department is already full of pop-up brochures and lobby displays of an open-mouthed shark, with a copy line that reads: "The third dimension is terror."

The only thing that hasn't been finished is the movie. In fact, "Jaws-3D" hasn't even been started. The advertising campaign was planned before the studio even had a script.

Nobody at Universal is worried. "It's too fabulous an idea because of that gaping mouth," said one vice president.

Since "Comin' at Ya," a low-

budget independent western made in 3-D, sold more than \$12 million worth of tickets last summer, Hollywood has once again become interested in the three-dimensional process. Interest was heightened last May after a local Los Angeles television station, KHJ-TV, played an old 3-D movie, "The Mad Magician," starring Vincent Price. More than two million pairs of glasses were sold at 7-11 stores, and the program beat all three networks in the ratings.

Thirty years ago, 3-D had a brief flurry at the box office. "Bwana Devil" (1953), the first feature made in the process, was a jungle adventure starring Robert Stack. It was followed by the very successful horror film "House of Wax," starring Vincent Price. But the public quickly lost interest in the process for a number of reasons.

The glasses that had to be worn in order to make the movie seem three-dimensional were uncomfortable to wear and often caused headaches.

budget independent western made in 3-D, sold more than \$12 million worth of tickets last summer, Hollywood has once again become interested in the three-dimensional process. Interest was heightened last May after.

"What would happen now if they really made a terrific movie in 3-D instead of just an exploitation film?" mused Irving Ivers, advertising vice president of 20th Century-Fox.

He had no answer to his own question. However, Paramount's new exploitation film in 3-D, "Friday the 13th — Part 3," is doing very well. The chop-them-up and slash-them horror film in which an eyeball appears to drop into the audience's lap, earned an incredible \$9.4 million its opening weekend. For those three days, it was the top-grossing film in America.

After 13 days, it has earned \$21.5 million. And, because the film cost only \$1.5 million, it was making a profit at the end of its first weekend.

'Graveyard'

and 10 a.m., but make a mistake or say something controversial between 1 and 5 a.m. and see if the phone doesn't ring off the hook."

At some stations the graveyard shift is considered punishment. The hours are long, usually inconvenient, and the night DJ leads the life of a

Continued from 1

mole — sleeping during the day and working at night.

Williams said it takes dedication to the radio business to do a job few announcers are fighting for. Ryan said a way to get graveyard shift gratification is to do the best job "Every DJ needs to visualize his audience — pretend you're speaking to each person — try to make them feel like a part of you," Ryan said.

Ryan said he got out of radio for a while to take a job as an accountant, but returned to his "true love." He said he's glad to be back in radio.



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'Pirate' movie just that

By JANET MASLIN N.Y. Times Writer

EW YORK — They weren't fooling when they named this "The Pirate Movie," since it's the show-business equivalent of buccaneer tactics that landed this version of "The Pirates of Penzance" into neighborhood theaters several months ahead of the other version — the one based on the Broadway production.

The current film is bound to be the lesser of the two even if the second one isn't so hot.

"The Pirate Movie" stars Kristy McNichol and Christopher Atkins in a cut-rate kiddie version of Gilbert and Sullivan, laced with synthetic pop ballads and leavened with infantile dirty jokes. The original music is also here, or some of it is. But it's either relegated to the background while Miss McNichol does some

Review

mugging, or it's been fitted out with "now" new lyrics.

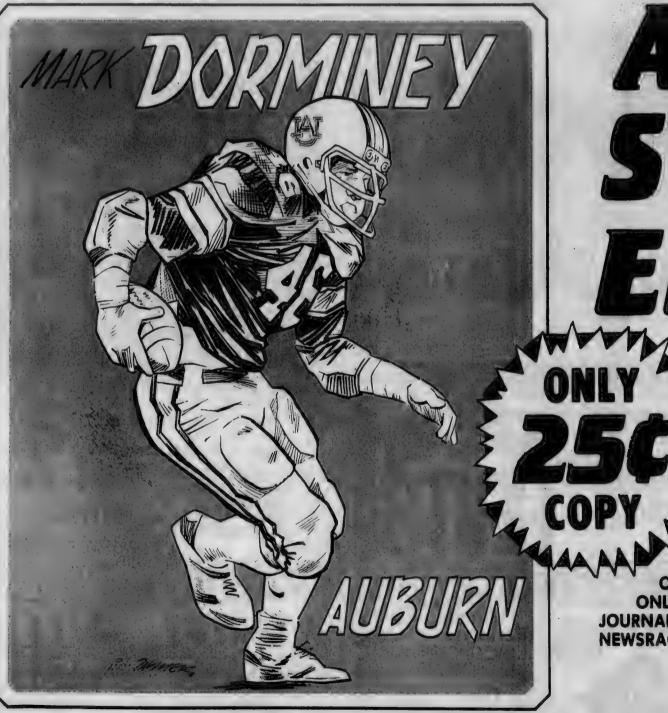
"I'm older than the Beatles but I'm younger than the Rolling Stones," sings the modern Major General, who also has occasion to mention Malibu.

Atkins starts out in a pirate suit and is eventually back in his "Blue Lagoon" loincloth. But his line readings are no match for his physique; he sounds so much like someone reciting in a school play that his speech barely has a conversational rhythm.

Miss McNichol, decked out in a lot of ruffles but still her tomboyish, wisecracking self, is better than anything else here but still not in good form. Ken Annakin, the director of "The Longest Day," makes this a movie full of tacky superimpositions and messy matching shots. When Atkins walks dreamily down a country road, he sees Miss McNichol's face superimposed upon the sky, and the same thing happens when he peers into a puddle of water.

"The Pirate Movie," lacking jokes of its own, reaches shamelessly into other movies for a few. At one point, one of the pirates' swords turns into a laser-sword from "Star Wars," with a voice like Obi-Wan Kenobi's in the background. At another point, the film is visited by a French police inspector in a trenchcoat (Garry McDonald), who does a thoroughly groan-worthy Peter Sellers imitation.

"The Pirate Movie" is rated PG.
It contains enough childish dirty
jokes to make it a relatively smutty
PG movie, as PG movies go.



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A Classic * Recommended * * * Good doublefeature material

* * Time-killer * For masochists only

* * 1/2 Forced Vengeance

It's the plot that's forced, but Chuck Norris leaps and kicks his way through it like a familiar dance number. As usual, he's out for revenge-his fatherly employer (David Opatoshu) is a Hong Kong casino owner wiped out by the gambling syndicate-he fights off a small platoon of foes every ten minutes; and has a final prolonged battle with the biggest villain. (How does he manage to outfight these guvs who look like Frigidaires on legs?)

There's enough action to satisfy Norris junkies, but the other viewers will find themselves nodding through the bland story directed by James Fargo. The only two novelties; Norris is constantly conspicuous in his Stetson (which the villains usually trample on to start a brawl) and the "brainy" heavy is revealed as a half-senile old Chinese hypnotized by Flintstone cartoons on TV!

$\star \frac{1}{2}$ Friday the 13th. Part III

Hollywood asked the heartland of America, "What do you want to see next in a 3-D movie?" And someone-God knows who-answered back "We want to see a guy's head squeezed until his eyeballs pop out at the audience!" Ergo, this movie.

By this time, Jason the mad camper and his dead (?) mother have left a bloody corpse under every bush, but idiotic teenagers are still wandering into the woods near Camp Blood. The latest party is led by Chris (Dana Kimell) who is still recovering from a near-fatal encounter with Jason two years before. Her hapless tical joker; two middle-aged hippies named Chuck and Chili; and a jerk boyfriend (so badly played by Paul grisly demise!) The only Eric Von Zipper and his

diversion for the viewer is to see when your favorite character gets bumped off. and how (by pitchfork, spear gun, fireplace poker?) Director Steve Miner ev-

idently has a contract which compels him to throw in a 3-D effect every seven minutes-whether it be a yoyo or a dangling eyeball. The scare moments are routinely effective, but the "teenmassacre" movies have gotten to a point where that isn't enough. When the movie gives nothing in terms of atmosphere, characterization, or even shock (this movie borrows several bits from "Friday" I) the frightened audience is left to feel like a collection of frogs twitching under the movie's

★ ★ ½ The Pirate Movie

"This is a beach party movie," says the Pirate King, "and I'm Frankie Avalon." Actually, he's not far off, since the "Pirate friends include a porky prac- Movie' has the jokey, adolescent spirit of the "Beach" movies-the kind that made 60s kids in high school think, "I could do Kratka, he deserves his that." The pirates act like

motorcycle gang. Annette Funicello is played by Kristy McNichol, a plain-jane who dreams her way back to the days of the Jolly Roger. And Christopher Atkins is Frankie Avalon-a young orphan raised by the Pirate King (Ted Hamilton), who defends Kristy against the buccaneers.

The film begins as a bracing swashbuckler, but it's clear the old Hollywoodstyle pirate movies, with their studio tanks, could do more than director Ken Annakin achieves here with some clunky battle scenes, a full-scale ship, and miles of Pacific. The Australian scenery is treated like the background for a TV special. The script soon begins to joke things up. Characters comment, a la Groucho, on the picture, or run around in silent-movie style. There are gag references to "Star Wars" and "Raiders"-even an animated sequence with deep-sea disco fish! Mc-Nichol helps you to have fun with this piffle, and she's helped by Bill Kerr as the modern major general, and Garry MacDonald as a cowardly cop.

What makes the movie insulting, instead of just fun, is that it's a rip-off adaptation of "Pirates of Penzance", meant to pre-empt the forthcoming movie version of the rediscovered operetta. The Gilbert and Sullivan tunes have had modern lyrics added, and are thrown in with the new teen-dream songs written for McNichol and Atkins. Nothing in this film gets raped and pillaged more than the music!

Kristy McNichol and Christopher Atkins are at a distinct disadvantage as they are pointedly

asked to join the party by a bawdy band of buccaneers in this comedic musical adventure.

★ ★ ½ The Sword And The Sorceror

Conan is a sissy next to the brawny hero Talon, who gets crucified, pulls the nails out by his pierced hands, then grabs a sword and wades into battle. Nevertheless this is a "Conan" rip-off, which would almost make the grade as good B material if it sustained its distinctive touches.

Talon (Lee Horsley) is a young prince whose family was deposed by Oliver Cromwell (played by a venomous Richard Lynch) and who is now a roving adventurer. He helps a young brother and sister (Simon MacCorkindale, Kathleen Beller) plot a revolt against Cromwell, on the condition that he gets to bed the girl! (Prince Valiant he isn't.) Talon also likes to taunt enemies with doubleentendre comments like, "That is a very small sword

indeed!" The film promises to be a lot of fun, especially with another villain, a demon sorceror, lurking around to provide more trouble! But the second half of the film descends into the usual stuff-lumbering sword fights, people dashing in and out of secret passages etc. The script also has the confusing habit of constantly introducing new characters into the plot. "Sword" has vigorous action, wonderful photography, and a few stylish performances, but still misses the mark.

Now Showing

At the Holiday Village Cinemas: ★½ Friday the 13th, Part III

*** An Officer and a Gentlemen ★ ★ ★ ★ ½ Rocky III

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Land of Montrachet

name, Montrachet, (pronounced mon-trachay), is actually a vineyard that produces several wines. Of the various districts that The vineyards are set on the hillside above Beaune is possibly the best known. At the southern end of the Cote de Beaune is an area referred to as the Cote des Blancs where the finest white Burgundies are grown.

The greatest whites actually come from the vineyards of Montrachet, Puligny-Montrachet and Chassagne-Montrachet; these three wines are frequently found together in better wine stores. The Chassagne wines are interesting for several reasons. First, it is the last commune going south within the Cote de Beaune that produces great wine. The next growing area or commune south is Santenay, whose wines are delightful but certainly not extraordinary.

Secondly, during the 18th century, Chassagne was quite famous for its red wines and these are still remarkable today. As the white is better known, however, the red has lost its marketing appeal. Subpurchased at a bargain price, although it certainly qualifies as an excellent Burgundy.

When viewed at a distance, the vineyards Montrachet appear to surround the tiny vineyard of Montrachet; the latter sits midslope on a dividing line between the other two. The vineyard, covering 19 acres, produces only a small quantity of wine. Consequently prices are very high for this rare, white Burgundy. All the Mantrachet wines the French Burgundy scale.

Unfortunately, the Montrachet vineyard appears to be infected with a rare vine disease called court noue. The disease, which some label a virus, kills the vines, and is in-

Although Chassagne and Puligny share great wealth in having the vineyard of Montrachet, they also own Batard-Montrachet jointly. Both have many other small casionally fruity bouquet. Their color is delightful drinking.

To many, the wines of Burgundy are con-typically a greenish-gold that changes with fusing, perhaps even more so than the Ger- varied lighting. More often than not, these man wines. The most commonly-heard whites almost remind you of a red wine in character and strength, a rarity for whites.

In Puligny nearly everyone makes wine. comprise the Burgundy region, the Cote de town and cover nearly every spare piece of land, even encroaching upon the town. Here the mayor makes wine, and so does the local The results are remarkable. The Mon-

trachet wines are a world apart; in the French classification system they stand ahead of all other white Burgundies. Many connoisseurs call them the world's greatest wines, although we are certain the Germans and Californians might have something to say about that.

The white Burgundies grow under varied conditions, frequently suffering from draught, hail and frost. In the past 60 years only three times have we seen exceptionally great white Burgundies. 1929, 1947 and 1961 were perhaps the very best with the 1947 earning best of the century. Recent vintages have not fared all that well although 1978 was labeled as "very great"

When purchasing the wine there are sequently, the Chassagne red may often be several names you can watch for. Chassagne - Montrachet will be easy to find. Batard -Montrachet, Chevalier-Montrachet, Criots-Batard-Montrachet and Montrachet are all of Puligny-Montrachet and Chassagne- sublisted as belonging to Chassagne-Montrachet. Under Puligny-Montrachet is also Bienvenue-Batard Montrachet as well as the Batard-Montrachet once again. Various subsections of all the vineyards have over the years wound up in the hands of these two villages.

If you enjoy the crisp, dry California Charare exceptionally dry and carry the Grand donnays then you should like the Mon-Cru designation, the highest rating given in trachets. Expect to pay around \$20 for a bottle unless you can locate a bargain. Lesserpriced wines falling within the Chassagne region include those from the following vineyards: Les Grandes Ruchottes, Les Ruchottes, Les Caillerets, Clos Saint-Jean curable. Scientists across the world are and Les Boudriottes. None of these wines is working on an antidote, but at some date in available at the Park City liquor stores, the future Montrachet may only be a though the Trolley Square store has an ample selection.

The white Burgundies should be drank chilled, though certainly not icy or their taste will be lost. Forty-five degrees Fahrenheit seems best to release their magnificent, vineyards planted within the area, all fruity flavor. If you plan to have guests over, qualifying as either Grand Cru class or try a California Chardonnay by Mondavi or Premier Crus. The wines are similar in that Chateau Montelena along with the Burgundy all are dry, with a rich, flowery and oc- and then compare notes. Both will provide

Cheech and Chong find formula for fun, success

the control of the second section of the control of

Things Are Tough All Over. A Cheech and Chong movie without dope jokes is funnier than their last flicks. Cinema 141 II; Elkton Drive-In; Eric II, West Goshen; Naamans Drive-In; Movies 6-I, Dover; Seaford I; Sun & Surf, Ocean City: World II, Salisbury. Rated R.

> By JANET MASLIN **New York Times**

NEW YORK - Cheech and Chong have a good time with "Things Are Tough All Over," and you will, too. This is a relatively ambitious project for the two of them, because both Cheech Marin and Tommy Chong play dual roles, and neither makes many dope jokes, to speak of. With that major item out of their repertory, what remains? A little more versatility and a lot of laughs.

'Things Are Tough All Over" is as close to an adventure story as Cheech and Chong are ever going to get. They start off in a carwash, where the mistake of driving a pur-ple convertible through the machinery with its top down gets them fired. The car belongs to a pimp, and Cheech is very scornful of the pimp's taste, particularly his choice of upholstery. The pimp

Film reviews

chose leopard skin, which is awful, Cheech maintains. He would choose tiger, and a chartreuse dashboard.

In a series of events much easier to watch than to explain, Cheech and Chong wind up in a self-service laundry (Cheech unwittingly gets tumble-dried), in a rock band (a hilariously bad one), traveling cross-country in a car without doors, in the clutches of two sexy French "Fifis" (played by the stars'

pretty wives) and in drag, so jittery that they're afraid of their feather

They do all this as Pedro and the Man, their stock characters. But they also have a chance to play a wealthy, baldish Arab with a hair transplant that looks as if a caterpillar had been electrocuted on his forehead (Marin) and another wealthy Arab with a hot temper, a ready switchblade and a nose you have to see to believe (Chong). This sort of branching out is, happy to say, not the least bit beyond their

'Things Are Tough All Over" is smoothly directed by Tom Avildsen, who makes his debut in a style comfortably like Chong's. The movie slows down a bit in the middle, but for the most part it is a series of well-sustained gags. One of these has Chong, in his Arab role, trying to strangle a bland-looking man at an airport. Marin eventually wanders out to see what's wrong. The man is from a car-rental agency, and Chong, grandly waving his knife, is screaming: "He insult me! He want

me to drive a Datsun! At another point, the two sit in the desert, after hours of trying to hitch a ride when no cars have come along. They feel like singing a song

of their own invention, "Me and My Old Lady." Sample laid-back lyric

Sometimes we're so much in love That we go on a picnic and don't even take any beer

We just like to cruise around and find the big drag in town And then we find the 7-11 and get some Beef Jerky.

Of course, a lot of cars drive by while this is going on, but Cheech and Chong are being much too mellow to notice

They were funny to begin with, and they're getting funnier all the

'Pirate Movie' should walk the plank

The Pirate Movie. This is a kiddie version of Gilbert and Sullivan that even the kids won't like. Eric I, Tri-State Mall; Newark Drive-In; Movies 6-V, Dover. Rated PG.

> By JANET MASLIN N.Y. Times News Service

NEW YORK - They weren't fooling when they named this "The Pirate Movie," since it's the show-business equivalent of buccaneer tactics that landed this version of "The Pirates of Penzance" into neighborhood theaters several months ahead of the other version, the one based on the Broadway production. The current film is bound to be the lesser of the two even if the second one isn't so hot.

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"The Pirate Movie" is rated PG ("Parental Guidance Suggested"). It contains enough childish dirty jokes to make it a relatively smutty PG movie, as PG movies go

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Christiana Mail II—The Best Little Whore house in Texas (R), 12, 2:30, 5, 7:35, 10
Christiana Mail III—Young Doctors in Love (R), 1, 3, 5, 7:30, 9:45
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9:20

20 Cinema Center II—Night Shift (R), 1, 7:30

9 25.
Cinema Center III—The World According to Garp (R), 1, 7, 9,30
Cinema 141 I—Midsummer Night's Sex Comedy (PG), 7,30, 9:15
Cloema 141 II—Things Are Yough All Over (R), 7:30, 9:15 Cinema 273— Foxtrot (X), 1, 3.55, 6 905, Atternoon Delight (X), 2:35, 7:35, 10:30. Concord Mail I—Secret of NIMH (G), 1 7.15, 9.

7.15, 9.

Concord Mall II—The World According to Garp (R), 1, 7, 9.30

Elkton Cinema — Firefox (PG), 3, 6:45, 9.15 Elkton Drive-in-Ihings Are Tough All Over R). Cheech and Chong's Nice Dreams (R) theech and Chong's Nice Dreams (R) dusk:

1, Concordville—Rocky III (PG), 1

Eric II, Concordville—An Officer and a Geneman (R), 1, 7.20, 9.35 Eric I, Tri-State Mail-The Pirate Movie Eric I, Tri-State Mail—Young Doctors
Eric II, Tri-State Mail—Young Doctors
in Love (R), 1,7:20, 9:20.
Eric III, Tri-State Mail—Pollergeist (PG), 1
7:20, 9:30
Eric IV, Tri-State Mail—The Best Little
Whorehouse in Texas (R), 1,7:20, 9:30
Eric I, West Goshen—E T., the Extra

Eric IV, Tri-State Mail—The Best Little Whorehouse in Texas (R). 1, 720, 9.30
Eric I, West Goshen—E.T., Ihe Extra terrestrial (PG). 1, 5:40, 7:45, 10
Eric II, West Goshen—Things Are Tough All Over (R). 1, 6:15, 8, 9.45
King Cinema—Firefox (PG), 7, 9.30
Naamans Drive-In—Things Are Tough All Over (R). Richard Pryor Live on Sunsel Strip (R). Cheech and Chong's Nice Dreams (R) From dusk
Nawark Drive-In—The Pirate Movie (PG)

From dusk

Newark Drive-In—The Pirate Movie (PG)

Grease II (PG). Airplane (PG). From dusk

Pleasant Hill Drive-In—The Cross and the

Switch Blade (G). Confessions of Tom Harris

(G), 10:20. The Ballad of Billie Blue (G). 11:50

Queen Cinema—Chariots of Fire (PG), 7:15.

9 an

930
Square Mail I—Monty Python Live at Holly wood Bowl (R), 7:30, 920
Square Mail II—Grease II (PG), 8:15, 9:20
State—My Dinner With Andre (NRA), 7:30
935 Dark Star (NRA), midnight

Peninsula

Boulevard, Salisbury-Raiders of the Lost Ark (PG), 2, 7:30, 9:30 Capitol, Dover - Raiders of the Lost Ark (PG), 7:10, 9:20

Capitol, Dover — Raiders of the Lost Ark (PG), 7:10, 9:20
Clayton, Dagsboro—Annie (PG), 8
Delmar Drive-In—Girl's Best Friend (X)
Honeymoon Haven (X), From dusk
Dover Cinema, Blue Hen Mail—The Best
Little Whorehouse in Texas (R), 2, 7:10, 930
Hiway 13 Drive-In—Twitignt Pink (X), Anna
Obsessed (X), From dusk
Kent Drive-In—Firefox (PG), Any Which
Way You Can (PG), From dusk
Layton, Seaford—Rocky III (PG), 8
Midway Paiace Drive-In, Rehoboth Beach—
Antiplane (PG), Star Trek (PG), From dusk
Midway Paiace I, Rehoboth Beach—Rocky
III (PG), 7:15, 9:30
Midway Paiace II, Rehoboth Beach—A
Midsummer Night's Sex Comedy (PG) 7
9 15

Midway Palace III, Rehoboth Beach—The Best Little Whorehouse in Texas (R), 7, 9.30 Midway Palace IV, Rehoboth Beach—Young Doctors in Love (R), 7:15, 9:30 Midway Palace V, Rehoboth Beach—E.1 the Extra-Terrestrial (PG), 7, 930 Milford Plaza—Rocky III (PG), 7:30 Milford Plaza—Rocky III (PG), 7:30 Movies 6-1, Dover—Things Are Tough A Over (R), 2, 7:30, 9:10 Movies 6-11, Dover—E.1 the Extra-Terrestrial (PG), 2, 7:15, 9:30 Movies 6-11, Dover—Rocky III (PG), 2, 7:30 9:30 Movies 6-1V, Dover—Forced Vengeance (R), 2, 7:20, 9:25 Movies 6-V, Dover—The Pirate Movies

(R), 2, 720, 9.25
Movies 6-V, Dover—The Pirate Movie (PG), 2, 730, 9.25
Movies 6-VI, Dover—Young Doctors in Love (R), 2, 730, 9.20
Salisbury Mall I—Young Doctors in Love (R), 2, 730, 9.20
Salisbury Mall II—E.T., The Extra-Ter restrial (PG), 2, 7:15, 9.30
Seaford I—Things Are Tough All Over (R)

Seatord II—Six Pack (PG), 7.45
Sun & Surf I through V, Ocean City—
The Best Little Whorehouse in Texas (R
Pollergeist (PG). E.T., the Extra-Terres
trial (PG), Young Doctors in Love (R), Thing:
Are Tough All Over (R). Call box office for
times: (301) 524-1500 mes: (301) 524-1500
Sussex West Drive-In, Laurel—Born Aga
PG). Hazel's People (PG). From dusk
Towne, Dover—Night Shift (R), 7:15, 9:15
World I, Salisbury—The Best Little Writouse in Texas (R), 7:15, 9:30
World II, Salisbury—Things Are Tough Aver (R), 2, 7:30, 9:15

ballads and leavened with infantile dirty jokes. (Most of these have to do with pirates threatening to clip other pirates in the groin while fencing.) The original music is also here, or some of it

aware, will feature a discussion of

Crystal Ball Gazing: A Look at

Sports in America, at 8:30 a.m. on

the Rehoboth Beach boardwalk

near the Henlopen Hotel. David M.

Nelson will speak on "Governance

on Intercollegiate Athletics: Who's

Running the Asylum?" and Dr.

Kevin Kerrane will speak on "Base-

ball and the American Imagina-

tion." The lecture is open to the

public at no charge; however, seat-

ing is limited and admission will be

by ticket only. For additional infor-

The Brandywine Branch of the

YMCA World Service Carnival,

6:30-8:30 p.m., at the Day Camp on

the south side of Harvey Road

between I-95 and Ardencroft.

Tickets are five for \$1 or 25 cents

each for attractions, although the

havride takes two tickets. Among

events are a dunking machine, bal-

loons, refreshments and clowns.

Proceeds go to support "Ys" in 80

• The Senile Dementia, Alz-

mation, call 738-2791.

Gilbert and Sullivan, laced with synthetic pop

Sri Chinmoy, one of the world's

leading interpreters of classical

Bengali music, will give a free concert at 7:30 p.m. in the Amy du Pont

Music Hall, Amstel Avenue and

Orchard Road, Newark. Chinmoy,

director of the United Nations Med-

itation Group, will play flute, esraj

and harmonium to accompany his

singing of some of the 4,000 songs

he has composed in the last 15

years. This is Delaware's "50 One-

ness-State Songs" concert, a series

Chinmoy is giving in all 50 states

to express his gratitude to the

• The 33rd annual antiques show

of All Saints Episcopal Church, 11

a.m. to 9 p.m., in Rehoboth Beach

Convention Hall; same hours

Wednesday, and 11 a.m.-6 p.m.

• Farm and Home Field Day at the University of Delaware's agri-

cultural substation near Georgetown. The first wagon tour of corn

and soybean projects leaves at 8:30 a.m.; the day ends with a free watermelon break at 3:30 p.m. A

plant clinic for farmers and gar-

deners will be manned by experts

all day in The Grove. Lunch is \$3;

\$2.25 for children. Among the con-

sumer programs is a session on edi-

• The University by the Sea.

sponsored by the University of Del-

Thursday; admission \$2.25.

United States.

Wednesday

ble wild plants.

Calendar

Today

is. But it's either relegated to the background fitted out with "now" new lyrics. "I'm older than Stones," sings the modern Major General, who also has occasion to mention Malibu.

 Children from 9-12 may attend a program on growing herbs on a windowsill, 9:30-11 a.m., the Tyler Arboretum, Painter Road, 2 miles north of U.S. 1 at Lima, Pa., via Pennsylvania 452. Members fee \$1, non-members \$2. An adult program at the same time will focus on

decorating indoors with garden

annuals; \$5 members; \$8 non-mem-

bers; registration required (215)

Upcoming

• The Delaware Chapter of the National Caucus on Black Aged will hold a fashion show and tea Saturday at 1 p.m. at the Jimmy W Jenkins Senior Center, 23rd and Bowers streets. Tickets: \$5. For reservations, call 655-5748.

• The State of Delaware Department of Community Affairs is offering free personal protection and self-defense classes at the following locations through Aug. 29:

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heimer's and Related Diseases Support Group, 7 p.m., in the Total Living Care Room of the Claymont Community Center, 3301 Green St. Claymont. For information, call Tailing year the same of the s



. Homemade Seafood soup 2. Garden Salad with Shrimp 3. Choice of (ONE):• Fresh Catch of the Day **Twin Crab Cakes** Flounder Stuffed with crabmeat

4. Choice of vegetable and potato

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Star tracks ...

By MARILYN BECK

McNichol-Atkins duet

Musical industry insiders report Polygram Records has shelled out a whopping \$800,000 for rights to the score of 20th Century-Fox' "The Pirate Movie," the hello-young-lovers big-screen saga starring Kristy McNichol and Chris Atkins. The Polygram folks have got Kristy and Chris singing love song duets.

B-2 The News-Messenger, Fremont, O., Saturday, April 3, 1982

Reel people

Yo, ho, ho, 'The Pirate Movie' is a swashbuckler

By ED ARNONE Olympian Staff Writer

Sometimes it's absolutely amazing what energetic performances can do for a weak script.

In "The Pirate Movie," veteran Australian performers Ted Hamilton, Bill Kerr and Garry McDonald inject so much life and fun into the film, that they rescue a movie which easily could have foundered and sunk if it had to depend upon Christopher Atkins and Kristy McNichol to keep it afloat.

Hamilton is wonderful as the arrogant but bumbling pirate king in this loose modernization of Gilbert and Sullivan's "Pirates of Penzance."

He swaggers and staggers, swashbuckles and swills his way through the production. He gives it all the right touch. He should know what the producers wanted. He was one of them, serving as executive producer of the movie.

That's means he also is partly responsible for the screenplay, which has its cute and funny moments of dialogue, but is a long way from the wit of Gilbert and Sullivan.

Still, it had the right attitude. And its scenes, its humor and its love story are right on target of the teen-age audience it sought.

In that regard, you can't even fault Hamilton and his coproducers for their casting of Atkins, who was certainly willing and able in the sword fighting and swashbuckling scenes. But his delivery of lines makes forerunners such as Errol Flynn and Tyrone Power seem like Barrymore and Olivier.

Chris has a lot to learn about speaking his lines. Fortunately, in "Blue Lagoon" he had little to say.

Movies in review

And fortunely, in this film, he's given little to say that's meaningful.

Anyway, he's there to attract the teen-age audience and I'm sure he does.

So does Kristy McNichol, who can't quite be believed as an amorous and sexy nymphette.

But once again, that's OK because this film doesn't require her to actually do anything sexy.

In fact, the movie is filled with all sorts of corny and notso-subtle jokes about various parts of the anatomy and about lovemaking. But it's all very tame stuff — tamer than you'd

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BIG TOP GIANT

BIG TOP GIANT

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hear in any high school.

And there's the right mixture of slapstick humor and silliness to go along with the lines.

Garry McDonald is energetic as the police sergeant and Kerr is perfect as Kristy's father, the major-general.

The supporting cast is strewn with good performnaces too. So a lot of credit has to go to director Ken Annakin, who once again shows his deft hand in combining comedy and fast-paced action, as he did in "Those Magnificent Men and Their Flying Machines."

He also keeps the story clipping along with his camera

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work.

The music for the movie is a mix of "Penzance" songs (including Kerr singing "I-am a very model of the modern major general") and sanitized rock written for the film, with McNichol and Atkins singing.

But the way the story is constructed, it works. The result is a kind of 1980s beach movie, with its contemporary beach scenes and its dream fantasy about the pirates. It should be a good blend for McNichol and Atkins fans.

In fact.

It is the very model of the modern teen-age cinema . . .



Kristy McNichol

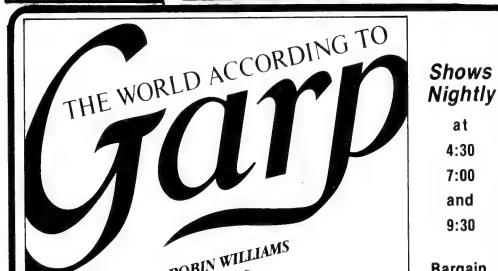
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The Orlando Sentinel, Friday, August 13, 1982

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Noel Holston

TELEVISION

'Filthy Rich' debut worth a few laughs

Ramingo Road with jokes?
Soap with a Southern drawl? Abbott and Costello Meet Tennessee Williams? It's not easy characterizing Filthy Rich, a sitcom that begins a threeweek trial run in CBS' 9:30-10 slot tonight.

There's never been anything quite like Filthy Rich, and some who see it may rejoice in that knowledge even as they hope there'll never be anything quite like it again.

Others may take a sort of perverse delight in its outrageous situations and the broad, unabashedly hammy performances of an ensemble who are clearly having a good time trading venomous one-liners in Southern accents thicker than cold grits.

Filthy Rich's setting is Toad Hall, the Memphis mansion of the wealthy Beck family whose patriarch, Big Guy (Slim Pickens), has recently died and had his body cyrogenically frozen in hopes that some life-restoring process will come along in the future.

Tonight's episode opens with Big Guy's gold-digging second wife Kathleen (Orlando's Delta Burke) squabbling with Carlotta (Dixie Carter), the snobbish wife of Big Guy's elder son Marshall (Michael Lombard), over the interior decoration of the crypt. (Unassailable taste is no more a hallmark of this show than subtlety

is.)
"Unfortunately," says Carlotta at one point, looking at Kathleen as if she were a fly in her mint ju-"being Miss Mississippi and third runner-up to Miss America isn't worth a bucket of spit in this family. So I suggest you stuff your little Mary Ann Mobley act into a hat box and hit the road.

Carter has a withering way with lines like these, and if looks could kill, her disdainful arches of eyebrow would put her right up there with Lucrezia Borgia. Burke has a mischievous, feline air and, for a woman so pretty, makes amazingly goofy faces. She and Carter make good foils for each other.

Kathleen and Carlotta become reluctant allies after the first installment of Big Guy's videotaped will is played, and he stipulates that none of them are to get any of his \$40 million unless they take in and learn to love his illegit-imate son, "Wild Bill" Westchester (Jerry Hardin), who operates a recreational vehicle dealership and is known throughout Memphis for his unrestrained TV commercials.

For the class-conscious Becks. this is just too much to bear.

While maintaining a front of strained civility, they plan and bungle assorted accidental demises for Wild Bill, who has moved into Toad Hall with his wife, a gum-popping honky tonk angel named Bootsie (Ann

Wedgeworth). Kathleen, meanwhile, has designs on Stanley (Charles Frank), Big Guy's eccentric younger son and, legally at least, her stepson. And Big Guy's elderly first wife Mother B (Nedra Volz) still comes around to stir things up whenever she can sneak out of the rest home - to which she's been committed, she claims, against her

Tonight's stage-setting episode, the first half of a two-parter, is guaranteed a large audience by its CBS lead-in, M*A*S*H, and its soporific ABC competition, Monday Night Baseball. If that audience comes back for more the second and third weeks, Filthy Rich is almost certain to be brought back full time in Decem-

ber or January.

The guess here is that Filthy Rich will be at least a modest' hit. I'm still not sure whether tonight's show is just amusingly awful, as opposed to awfully amusing, but I laughed more than I

C, R, A B, B, L, E, N, N, I, F. E, T, R, SETTER DISTRIBUTION A, U, R, E, N,

Naming your child a game without rules

By Christopher Evans

OF THE SENTINEL STAFF

he notion of parents naming children goes back many cen turies and is a generally noble ideal based on the premise that parents care about their children. Under ordinary circumstances, that logic is

Unfortunately, the parents involved are not under normal circumstances when names are decided upon: They are reeling from the stress and emotion surrounding childbirth. Consequently, their best faculties are not al-ways at full tilt when a name is chosen. (Which is not to say that parents who name their kids Thelma and Mortimer and Floyd and Wilma do so out of spite. In most cases, they truly like those names.)

What's in a name can rocket you to fame or relegate you to anonymity. Your name can be a loyal ally or a lifelong enemy, a symbol of dignity or source of humiliation. But you are not responsible for naming yourself. Your parents name you. And if you don't like your name, they get the blame.

Because there are no universally ac-

good or bad, we have a lot of people walking around with names that some other people believe to be odd. A good name to one person can be an ut-

terly disgusting name to another.

Names can deceive, but if they are unusual enough, they leave an impression anyway. Victoria Principle sounds like a prude. Vitas Gerulaitis sounds like a disease. Armand Ham-mer sounds like baking soda. If you're a hayseed and want your

male child to be a hayseed, too, try a name like Jake, Zeke, Mortimer or Elmer. The name Charles can be reas in Prince Charles, but can quickly become mundane and home-spun if its bearer says "Call me Charlie" or "Just Chuck, please."

Yet many people name their kids without regard for what the name means or implies. And in some cases, a name that does not fit a particular role or vocation can prohibit the person with that name from entering a certain field. "Have you ever heard of an Episcopal priest named Buck?' says Leonard R.N. Ashley, past president of the American Name Society.

Of course, names can be changed or

Please see NAMES, B-4

Brian Christopher

Odd and ordinary names

■ The most common family name in the world is Chang: more than 75 million Chinese have it.

■ The most common surname in the English-speaking world is Smith. In 1973, there were 2.4 million Smiths in the United States and more than 800,000 in England and Wales.

James Jacobs of Ogden, Utah, collected these rare names: Un-wanted Jones, Asad Experience Wilson, Polly Wogg, Gay Bache-lor, Upson Downs, Tabernacle Choir Thompson, Phyllis Fillerup Fuller and Linda Ham Burger. Ja cobs also ran across a couple who decided to name their children alphabetically. The children were christened Alexander Barthole-mew, Clyde, Ernest Francis, Gideon Highly, Inez Jane, Kent, Law-rence Maxwell, Noah Oscar, Par-

ley Quince, Ray Stephen, Tressa Unice and XYZella.

■ In 1980, Stephen Peters of Michigan changed his name to Luke Skywalker, the name of a character in the movie Star Wars. Skywalker is now a practicing attorney.

■ Also in 1980, Leroy Scholtz of Newton, N.J., legally changed his name to Santa C. Claus so he wouldn't have to lie to children when he impersonated the jolly fat man during the Christmas

A music teacher in Paris once named her children Doh, Ray, Me, Fah, So, La, Ti and Octave.

■ An American Indian who was amed Shrieking Loud Train Whistle at birth had his named legally shortened to one word: Toot.

Most popular names

ORANGE COUNTY®

- Jessica 30 Christina (all forms) 27 Amanda 24 Melissa 24 Sarah/Sara 20 Tiffany 17 Brandy/Brandi 16

- 8, Brandy/Brandi 16
 9, Lauren 16
 10. Rachel 16
 11. Amber 15
 12. Katherine (all forms) 15
 13. Nicole 15
 14. Angela 14
 15. Jamie (all forms) 14
 16. Kristin (2) forms) 14
 17. April 34(3)

David — 32 Matthew —

Boys
1. Christopher — 56
2. John (all forms) — 47
3. Robert (all forms) — 4
4. Michael (all forms) — 5. Brian (all forms) — 37

- 14. William 16 15. Justin 18 16. Ryan 17 17. Steven (all forms) 17 18. Anthony (all forms) 16 19. Adam 15 20. Jeffrey 14

UNITED STATES**

- 1. Jenniter
 2. Melissa
 3. Kimberly
 4. Katie
 5. Sarah/Sara
 6. Amy
 7. Michelle
 8. Heather
 9. Ann (all forms)
 10. Lisa
 11. Stefanie (all forms)
 12. Erin
 13. Elizabeth
 14. Kelly
 15. Jessica
 16. Christine
 17. Christina
 18. Amanda
 19. Nicole 4. Jason
 5. Matthew
 6. David
 7. John
 8. Robert
 9. Jeffrey
 10. James
 11. Joshua
 12. Joseph
 13. Hyan
 14. Daniel
 15. Steven (all forms)
 16. Eric
 17. Thomas
 18. Timothy
 19. Jeremy
- *Based on survey of about 2,000 children born in Orange County hospitals between April 1 and the middle of June
 **According to a 1981 poll of 10,000 expectant and new mothers by Paratest Marketing.

Easing pain for parents of a dying child

By Laura Kavesh

OF THE SENTINEL STAFF

hen doctors discovered new tumors in 12-yearold Tracy C girl put her arms around her mother and begged her not to cry.

"She patted me on the back and said, 'Mom, don't cry or I'll start, says the cancer patient's mother, Nicky Hardison. "My daughter handles it much better than I do.'

Mrs. Hardison is a member of a new support group at Orlando Regional Medical Center for parents of children who have leukemia and cancer. The women listening to her nod their heads; they've been through it.

"She has accepted the fact that she might die," Mrs. Hardison says of her daughter. "She helps me more than I help her. She's more prepared than I am. The forced to contemplate a subject



Cancer victim Tracy Cooler with her mother, Nicky Hardison.

think she wouldn't have pain."

"I used to ask 'why' a lot," says Tracy from her hospital bed at Orlando Regional. She was 7 years old when she was diagnosed with cancer. Six months ago she was told she had about six months to live. She has been

only way I can deal with it is to that is either meaningless or scary but distant to most children her age. "Now I take things one day at a time," she says.

One Day at a Time is the name of the parents' group which began meeting three months ago. It was organized to help parents deal

Please see GROUP, B-2

'The Pirate Movie' simple but entertaining

By Sumner Rand

OF THE SENTINEL STAFF

he Pirate Movie is a tongue-in-cheek, everything-but-the-kitchen-sink movie which is occasionally just

Somewhere, deep down in the credits, it says "Based on The Pirates of Penzance by Gilbert and Sullivan," but except for the names of the characters, pieces of the plot and four or five of the Gilbert and Sullivan songs, it's much more a Hollywood

concoction. The jolly pirates surface when shy, bumbling Mabel (Kristy McNichol) is washed up on an island after her boat capsizes. She starts dreaming of the lad Frederic (Christopher Atkins), whom she's just met at a Pirate Week celebration in her Australian hometown.

Frederic is played with artful

Please see REVIEW, B-4



Movie review

Film: The Pirate Movie •••
Stare: Kristy McNichol, Christopher Atkins
Director: Ken Annakin
Producer: David Joseph
Screenplay: Trevor Farrant
Rating: PG (profanity, salty puns)
Playing: Fashion Square Cinema,
Interstate Mail Six

**** Excellent; *** Good *** Average; ** Poor; * Awful

Jive guide street talk for squares

By Bill Reel

NEW YORK DAILY NEWS

TEW YORK — A basic jive guide for squares has been compiled by Tom Ridges, 17, of Brooklyn. Tom, who is black, wants people to

comprehend what is being spoken in the

ish reading this, you will be able to understand enough slang so you won't look stupid the next time someone says some-thing to you," Tom said.

Enlightening squares is strictly an avocation for Tom. A senior in high school, he is working 40 hours a week this summer as a file clerk for the Social Security Administration, plus 30 hours a week as a cook and cashier at a McDonald's in

Brooklyn. Here's Tom's basic jive guide:

"Chill out is a slang expression fre-quently used. It does not refer to the weather. Chill out means take it easy or calm down. If someone is agitated or excited you might tell him, 'Chill out, man.' When someone says he is going to his

'crib,' he doesn't mean a place where a baby sleeps. Your crib is where you live. What used to be a pad is now a crib.

with a person who is too shy to come out and mingle. Home boy means best friend, the person you are closest to, the one you trust more than anyone else.
"When you 'drop a dime' on a person,

"The term 'home boy' has nothing to do

you are squealing on him, turning him in, ratting him out. "The term 'joint' has two meanings. It can refer to a marijuana cigarette, or it can mean jail. In either case it is bad

news.
"'Freak' is the latest term for what was known in the '60s and '70s as a chick. When someone says he is going to hang out with his freak, he means he is going to see his girlfriend.

'When someone says he is going to buy 'gear,' do not think he is in the market for camping equipment. Gear refers to clothes. Gear is what threads were a generation ago.

"When someone says he is going to 'hook you up,' do not be afraid. It means he is going to look out for you, take care of you, take you under his wing.

"A 'throw-down' is a fight. "To 'rap' is to talk.

"'Check out' has nothing to do with a supermarket. To check out something

eans to inquire about it, look into it.
"'Yo, baby!' is a greeting. It has re-

placed 'Hey, mama!' 'Mac out' means so long, see you later,

take it easy.'



Buccaneers surround Kristy McNichol and Chris Atkins

MOVIE GUIDE

NEW IN TOWN

The Pirate Movie (Auto-Sky, Elmdale 2)—New musical adventure starring Kristy McNichol and Christopher Atkins. PG.

BACK IN TOWN

A Midsummer Night's Sex Comedy *** (Elgin 1, Airport Drivein) — Woody Allen is looking decidedly tired in this exquisitely-filmed period (early 1900s) satire about three couples flirting and whining through a weekend in the country.

Annie *** (Somerset) — The cartoon script comes to the screen in a lavish and costly musical which has lost its innocence. Daddy Warbucks is nice, Carol Burnett is fun, Annie is button-cute, but there's not much to sing about. PG.

A Week's Vacation *** (Phoenix) — Sensitive, and decidedly leisurely exploration from France, of the fears and frustrations of the lonely

rance, of the fears and frustrations of the fonely career woman. AA.

Author! Author! ** (Britannia 6) — Al Pacino in dumb domestic disarray as a playwright father juggling a tattered script and five children. Muddled stuff. PG.

Bambi ***1/2 (Kanata and Vanier Cineplex)
Timely return of a Disney classic. F.

The Best Little Whorehouse in Texas ***
(Westgate 1, St. Laurent 2, Queensway Drivein) Foot stompin', hip-swingin' musical ... lots of
energy, plenty of Parton, a little raunch. Hardly
family fare. AA.

Blade Runner ***1/2 (Capitol Square 2, nia 6) — Future nightmare, in which Harrison Ford tracks down androids, has been craftily worked by Alien director Ridley Scott. AA.

Chariots of Fire ***** (Kanata and Vanier inexplex) — An Oscar winner with real class, clnexplex)—An Oscar winner with real class, about two Olympic runners in the '20s with different reasons for winning. Superbly written, delicately directed, Chariots has that rare movie quainspiration. F.

Clockwork Orange **** (Kanata Cineplex)
Stanley Kubrick's future nightmare of a society rotting in "ultra-violence." R.

E.T.-The Extra-Terrestrial **** (St. Laurent 1. Westgate 2, Queensway Drive-in) — This sum-mer's winner, another by Steven Spielberg, in which a small boy meets a homesick E.T. It's a refreshing and mildly moving fantasy for all ages. PG.

Firefox **1/2 (Britannia 6) — Clint Eastwood somewhat out of character in a clumsily scripted

oddity about a pilot daring enough to steal secrets back from the Soviets. PG.

Gallipoli **** (Kanata Cineplex) — Gritty anti-war stuff from Australia, based on actual WW1 campaign. PG.

The Long Good Friday ***½ (Vanier Cineplex)
— Skilfully brutal gangster flick from Britain, centred around towering performance of Bob Hoskins as a Cockney crime overlord. R.

Missing (Kanata Cineplex) — Powerful ammunition for Amnesty International about a U.S.

journalist missing in Chile, his death laid on the CIA's doorstep. Jack Lemmon won best actor award at Cannes for his role as the distraught fa-

The Poltergeist *** ½ (Place de Ville 2, Britannia 6) — Terror-director Tobe Hooper teamed up with the ever-commercial Steven Spielberg in a ghost story with pretensions and some gaudy effects. AA.

effects. AA.

Porky's ***/* (Elmdale 2) — Rowdy, raunchy comedy of teen-age lust with a sweetness to the story to ease the banality.R.

Raiders of the Lost Ark **** (Elgin 2, Airport Drivein) — More action, more stunting and a good deal more wit than a dozen other adventure movies put together. PG.

Rocky III *** (Britannia 6, Airport Drivein) — Sylvester Stallone is back as a faltering heavyweight champ trying to hold onto his crown. Slick, sweaty and stupid. PG.

The Road Warrior *** (Vanier Cineplex) Furious followup to the odd Australian biker film, Mad Max, with some sensational stunting.

The Secret of N.I.M.H. *** (Capitol Square 3) The spirit of Disney lives on in Don Bluth's animation of a story about intelligent mutant rats rescuing a widowed mouse. Ideal for all ages under 12. F.

The Secret Policeman's Other Ball *** (Kanata and Vanier Cineplex) — Filmed benefit concert for Amnesty International, mixing rock music and Monty Python comedy. PG.

Star Trek II: The Wrath of Khan *** (Nelson) You need to be a Trekkie to appreciate the lumbering relationships and routine excitements of this latest Enterprise excursion. It's an improvement on the first movie though. PG.

The Thing (Vanier Cineplex) — Worth seeing for the most repulsive movie monster yet, in a deft remake of classic horror flick about Thing from outer space slurping around Antarctica. Recommended for strong stomachs. R.

Things Are Tough All Over (Elmdale 1, Westgate 3, Alladin) — Once more into the high blue yonder with Cheech and Chong. AA.

Tron ***½ (Place de Ville 1, Britannia Drivein) — Computer-age fantasy, with some dazzling computer animation, about conflict inside a video game. PG.

Victor/Victoria *** 1/2 (Britannia 6) Andrews sparkles determinedly in this furious farce of mistaken identities and mixed-up sexes. Good summer fun. AA.

Young Doctors in Love **1/2 (Capitol Square 1; Britannia Drivein) — Sassy satire on hospital movies spews out gags like bullets. About one in five hit target. AA.

The stars: five for a great entertainment, four for obvi-ous excellence, three for some sign of quality, two for the just tolerable, one for the terrible. No stars for films not yet seen.

-by Noel Taylor

Pirates wouldn't steal this movie: it's a mess.

By Jay Stone
The Pirate Movie is just a mess, an impossible attempt to turn Gilbert and Sullivan into a bubblegum romance.

It's apparently meant to be a spoof, but director Ken Annakin didn't know where to take it, so it spoofs nothing. It has to cheat to be funny; the movie can't support

And that's the good news. The bad news is that its stars can't act, its singers sing or its dancers dance. Production values are nil. The swordfighting is laughable.

And yet The Pirate Movie does have undeniably high spirits, and for its audience - the young teenage crowd — it may be a plea-sant way to while away summer night. There's romance and slapstick and Christopher Atkins shows his chest a lot.

Pectoral muscles seem to be the main attraction of Atkins, the Blue Lagoon alumnus who is the unlikeliest-looking pirate ever to sail the main. He plays the part of a pretend pirate who works at a tourist attraction boat in Australia.

He's the main at-traction, of course, to a bevy of bikinied beauties who visit the ship. Among this group, conspicuous by her spectacles and frumpy shirt, is Kristy McNichol, last seen in Little Darlings.
McNichol falls into

the water, faints, and dreams a romance with Atkins. That dream is The Pirate Movie, inspired — it says in the credits — by The Pirates of Penzance. In the dream, Atkins is a babyfaced buccaneer attracted to McNichol, the major-general's daughter. Their soft-focus romance blooms despite divided loyalties, an attack by the pirates on the majorgeneral's home, and the fact that Atkins and McNichol are allowed to sing.
The original Pirates

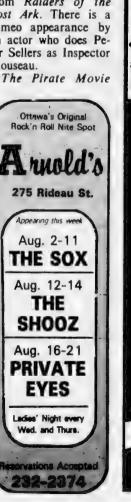
was a gentle spoof itself, and probably unfamiliar to this audience, so what is this film spoofing? Most of the humor comes in anachronism: a black pirate sends Atkins off the plank with the injunction to "Hang five, honkie." Bill Kerr, who plays Movie Preview The Pirale Movie Auto-Sky drive-in

the major-general, informs us in the Gilbert and Sullivan song The Very Model of a Modern Major-General that he is "older than the Beatles and younger than the Rolling Stones."
No such liberties are

taken with the addi-tional melodies that flesh out the four or five G & S songs that have been allowed to survive only to be tor-tured to death. These new songs, credited to Terry Britten and three others, all sound like the same Olivia Newton-John number with different tempos. They are played straight: the singing, lovely face of Atkins or McNichol is superimposed over a scene of crashing surf or laughing lovers to make a montage that looks like one of those modern greeting cards you send people for no particular occasion.

When they're not butchering G & S, the moviemakers get more laughs through out-right theft. Atkins is saved in a swordfight by a voice from Star Wars and a laser sword. McNichol is rescued from another jam by Indiana Jones from Raiders of the Lost Ark. There is a cameo appearance by an actor who does Peter Sellers as Inspector Clouseau.

The Pirate Movie



finds most of its strength in the supporting actors. Australian actor Kerr, who was in Gallipoli, chews the scenery, but this is a film that calls for over-acting. Ted Hamilton plays the pirate milton plays the pirate wing with dash. You know he has dash because he wears a sequined codpiece that later proves to be equipped with a horn.

It's that sort of thing, and some mild innuendoes, that have earned The Pirate Movie a PG rating.

To be fair, screen-writer Trevor Farrant says the intention was to retain the characters, eccentricity and some of the music of The Pirates of Penzance and give it a modern approach.

But it would be better to wait for The Pirates of Penzance itself, which is soon to be a movie. It's based on the hit Linda Ronstadt musical on Broadway that started this pirates revival.

There is an argument to be made that this kind of movie will create a new audience for Gilbert and Sullivan because it makes them more palatable to youngsters. The Pirate King, though, is too high a price to pay.



731-9071

REVIEW

'Pirate Movie' lacks any sense of direction

By EVELYN FELTNER

"The Pirate Movie," which acknowledges in its closing credits a distant relationship to Gilbert and Sullivan's "The Pirates of Penzance," is, as those composers would say, a thing of shreds and patches.

It's trying to send up buccaneering adventures and satirize the operetta while also being a teen-age romance story and a lavishly produced musical.

As a result, it has pleasant moments but is such a shambles of styles that it reminds one of nothing so much as a TV variety special, where hastily-written sketches fill up an hour before the star comes out to say goodnight for the week. Indeed, the film does its final production number twice, and star Kristy McNichol actually pops out at the end to show us life on the set.

Christopher ("Blue Lagoon")
Atkins, as handsome but hopelessly
naive hero Frederic, and Ted Hamilton, an Australian television star, as
the wily, witty Pirate King contribute lively bits of swashbuckling
satire. They might have made the
film a light, clever spoof of old
movies.

But 90 percent of the movie is the dream of cutesy heroine Mabel, played by Miss McNichol, the model of a major problem:

She has done some fine serious roles in television dramas; she was believable as the sophisticated teenager in "Only When I Laugh" and funny as a tough kid sister in "The Night the Lights Went Out in Georgia." However, this is musical comedy, and she isn't a good singer or dancer and only a fair comedienne.



Kristy McNichol

Hers and Atkins' songs have been pushed through echo chambers for the two to mouth, and even her brief swordfight with the Pirate King looks awkward.

Director Ken Annakin, whose credits include, amazingly, the light, perfectly paced comedy, "Those Magnificent Men in Their Flying Machines," either kept changing his mind about what movie he was making or just let star McNichol take over. Whatever's going on — a cute underwater treasure hunt, a production number with dancing policemen — screeches to a halt to get Miss McNichol back into the spotlight.

Rated "PG" for some sex jokes.

The critics' guide

A preview of the week's top attractions by Inquirer critics.

Theater

Zooman is not a person you would want to meet on a dark street, but this violent, amoral street tough, played with chilling menace by Donald Jackson Jr., is fascinating to watch as he mockingly haunts the shadowy fringes of Charles Fuller's play Zooman and the Sign at the Walnut Street Theater. Fuller's story of life in North Philadelphia deals with a black family's reaction to the senseless death of a daughter at the hands of the emotionless Zooman. It is a realistic, moving tale of good and evil at conflict in an urban environment. The New Freedom Theater production, which features Tony Award-winning actress Virginia Capers in the cast, is scheduled to play at the Walnut until Aug. 29.

The Sound of Music, starring Theodore Bikel and Roberta Peters, ends its run at Valley Forge Music Fair tonight.

- Douglas J. Keating

Dance

No matter how you look at it, American Ballet Theater's premiere-packed, eight-performance stint at the Mann Music Center is a big deal. For one thing, the engagement — which opens Tuesday and continues through Aug. 27 may be the start of annual summer visits by ABT. For another, it marks the first U.S. appearances by the company's superstar artistic director. Mikhail Baryshnikov, since he injured his right knee in

Baryshnikov will dance four

sold-out performances, beginning with the pas de deux from George Balanchine's Harlequinade on Tuesday and Twyla Tharp's Push Comes to Shove on Wednesday. There's also plenty worth seeing later in the week, when tickets are still available. On Thursday, dynamic Danilo Radojevic romps through Push Comes to Shove while Patrick Bissell and Magali Messac team for George Balanchine's Theme and Variations. On Friday, the program offers Agnes de Mille's American classic Rodeo, Mikhail Fokine's ever-ethereal Les Sylphides, and a top-notch cast in Lynne Taylor-Corbett's Great Galloping Gottschalk. - Valerie Scher

Pop/rock

The most interesting outdoor concert of the year will take place Saturday at JFK Stadium. The lineup is a decidedly peculiar mixture of musical acts: Genesis (English art-rockers gone pop), Elvis Costello and the Attractions (revolutionary English hard rock gone soft for Cole Porter), Blondie (American punk/new wave gone arty), A Flock of Seagulls (English dance-rock gone Top Ten) and Robert Hazard and the Heroes (local hard rock gone big-time). Should be a very interesting after-

- Ken Tucker

Atlantic City

While they are no longer the pop music rage they were in the early 1970s, when we witnessed the arrival of such talents as James Taylor, Carole King, Cat Stevens and Carly Simon, there is still a certain charm to the "singer-songwriters." And Paul Williams is among the most charming, not to mention prolific, of this breed. Williams, appearing at Caesars Boardwalk Regency Hotel-Casino tonight (8:30 and 11:30), specializes in the romantic ballad. He sees nothing wrong with being sentimental, and when he sits behind the piano to perform his songs, there is a ring of familiarity to most of them, tunes ranging from "We've Only Just Begun" to "Just An Old-Fashioned Love Song.'

- Jack Lloyd

Television

The doldrums of the summer television schedule are lifted a bit by an offbeat documentary called Vernon, Fla. Filmmaker Erroll Morris took his camera to the rural Southern community to look at some of the people who live there. He interviews a policeman and the preacher, but he also meets up with some who are a bit weird. For instance, there is man who is obsessed with turkey hunting and a couple who own a jar of radioactive sand that they insist is constantly growing. (Channel 12, 8 p.m. Wednesday.)



THEATER: Bikel and Peters star in 'The Sound of Music'



POP/ROCK: Elvis Costello is on the bill at JFK Stadium

Movies

ANNIE That yo . To not need an insulin shot to negotiate the 128 minutes of the musical that is an industry unto itself is a credit to John Huston's direction at arm's Jength. He does the film like a grandfather telling a children's story with some em-barrassment. Fine work from Carol Burnett and Albert Finney, but the film is overblown and contrived. In commendably avoiding the sentimental excess of the story, Huston has found nothing to replace it. (PG)

BLADE RUNNER Ridley Scott's vision of the future works, but not the story he has set in it. A brilliant look at a seedy Los Angeles in 2019 with high population and low morale and a gutsy Harrison Ford performance do something to salvage the conclusion surrounding his pursuit of rogue androids. It seems to be a case of adult themes confined to a sci-fi adventure format that cannot accommodate

DINER That rarity, a grown-up film about growing up and the best essay in this vein since "Breaking Away." Barry Levinson's beautifully written and evocative film takes place in Baltimore in 1959 and studies the efforts of five friends to fend off adulthood. Both funny and insightful, and filled with fine ensemble

DYNAMITE CHICKEN Funny man ichard Pryor. (R) Not previewed E.T., THE EXTRA-TERRESTRIAL In this brilliant and enduring film. Steven Spielberg finally has a story and characters that are not overwheimed by his potent technical skills. Whimsical, touching, funny and always exciting, this is a superb movie by a director who can reach children because he has never forgotten the fantasies of his own childhood. A typical suburban child befriends and protects a stranded alien, and both sper in the relationship, Irresistible

FRIDAY THE 13TH, Part III More gore is time in 3-D. Directed by Steve Miner Not previewed GARDE A VUE A first-rate movie about

an interrogation at a French provincial police station. Lino Ventura as a cop who aves his compassion for the victim and Michel Serrault as a wealthy lawyer suspected in two child murders are splendid A film of the interplay of character in a charged setting and one of the most effective police movies in a long time. Ser-rault won the French version of the Oscar for this, and deservedly so. (No MPAA

GREGORY'S GIRL "Modern boys! Modern girls! It's tremendous," declares Gregory, a Glasgow 16-year-old who discovers it is a little more complicated than he imagined. A charming movie from Scotland that studies what happens when the normal pands of adolescence are compounded by changing sex roles. Directed with great comic flair and insight by Bill Forsyth, (PG)

AN OFFICER AND A GENTLEMAN Douglas Day Stewart, the screenwriter of this defiantly old-fashioned military film graduated from Officers' Candidate School 20 years ago. He seems to believe that nothing — including Vietnam and the intervening two decades. Worth a visit for some splendid acting from Richard Geri

A MIDSUMMER NIGHT'S SEX COME-DY Woody Allen's trip to the country is a pastoral ideal with a dark cloud inside a sylvan lining. Three couples gather for a country weekend that is full of loss and discovery and other familiar Allen themes that are replenished by the skill of the writing and the way he uses the bucolic setting. The paean to nature serves as counterpoint to the pain of the characters. (PG) ****

THE PIRATE MOVIE A film that at-

tempts to unite two great audiences Gilbert and Sullivan fans and teenagers out for a hot date. It is a total mess but a cheerful one, and has a single redeeming virtue in Kristy McNichol, who deserves an Oscar nomination for making "The

Pirate Movie" intermittently amusing. The plot is dementedly simple. Young pirati-meets girl, young pirate loses girl, young pirate wins her back, all told in a misty dream sequence. (PG)

POLTERGEIST A ghost film with a split personality that begins as a satire of a suburban family life and then asks us to care about the people at whom we have been laughing. Tobe Hooper is the credit ed director, but the hand of Steven Spiel berg is everywhere in this progressively stilly story of a modern haunted house The special effects are predictably fine, but by that point you can't believe your

RAIDERS OF THE LOST ARK Steven Spielberg and George Lucas have pooled their talents in this old-fashioned matinee adventure starring Harrison Ford as an archaeologist racing Nazis and conquer ing other obstacles to recover the ark of the covenant. (PG) *** the covenant. (PG)

THE SECRET OF NIMH Don Bluth led a team of rebellious animators in a defec-tion from the Disney studio with the avowed intent of making a classic Disney film. Although this tale of a courageous mouse and a group of super-intelligent rats is not quite on a par with the best of Walt Disney's work, the level of crafts manship and the execution are first-rate

STAR TREK II - THE WRATH OF KHAN A villain with a longstanding grudge takes on Capt. Kirk and the Enterprise in the second film inspired by the TV series. This is a lot of modest fun with two drawbacks. Its more interesting aspect an experiment in the creation of life called project Genesis - takes a back seat to a tired story of vengeance. The special-effects work is competent rather than dazzling. (PG)

STAR WARS The re-release of the now-classic 1977 box-office smash is now in area theaters. Can there still be one among us who has not seen this masterful fantasy battle between Luke Skywalker, Princess Leia and the gord guys and Darth Vader and the forces of

SUMMER LOVERS A shri wd mixture of escapism and pandering to teenage fantasies and resentments full of unintended mirth. The director of "The Blue Lagoon" brings us a remarkably fatuous manual on how to manage a ' menage a trois." (R)

TRON A paranoid fantasy about computers that was made possible by a computer, Steven Lisberger's highly original and slightly muddled movie is long on isual innovation and short on more traditional elements of plot and characterdimension than blips on a video-game creen and that undermines the film's technical achievements. A feast for thi eye rather than food for thought, and the pit is that it could easily have been

THE WORLD ACCORDING TO GARP has a cameo as a wrestling referee, but his narrative voice is sorely m George Roy Hill's film of a book that realy is unfilmable. The rich frony provided by the narrator is done, and the chara ters and situations are left to speak for themselves. A brave, very well acted to ultimately doomed effort. (R) ***

YOUNG DOCTORS IN LOVE This supposed to have you in stitches, but it misses the funny bone too often. One would have thought soap operas and other satires going back to the British "Doctor in the House" series would have placed this area beyond parody. This often vulgar and rarely amusing film



Star ratings by Inquirer movie critics Audience ratings by the Motion Picture Association of America

Neighborhood

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BUDCO QUAKERTOWN 3 536-3830 Route 309, Country Square Shop. Center \$2 00 'Tri Start of 1st Mat or Capacity 1. The World According To Garp (R) At 2 00-4 30-7 00-9 30 At 2 00-4 30-7:00-9 3 Fast Times At Ridge emont High (R) FRIDAY THE 13TH HI (R A1 2:00-3 50-5 40-7:30-9:20

BUDCO SPRINGFIELD TWIN KI 4-6510 \$2.00 'Til Start of 1st Mat or Capacity 1. E.T. (PG) 1.00-3.10-5.20-7.30-9.40 2. Best Little Whorehouse in Texas (R) At 1.00-3.10-5.20-7.30-9.40

BUDCO 309 CINEMA 3 MI 6-4551 Dest Lime Whorehouse in Texas (R) A1100-3 10-5 20-7 30-9 40

3. E.T. (PG) 100-3 10-5 20-7 30-9 40

E.T. (PG) 100-3 10-5 20-7 30-9 40

CASTOR 6631 Castor A Midsummer Night's P15-3915 A MIOSUMMER NIE M-8 F870W Sex Comedy 7 30-9 20 7 CHELTENHAM TWIN Cheft ham Shopping 576-5750
1 In 3-D FRIDAY 13th Part 3 (R) At 1 00:2 45-430-6 15-8 00:9 45 T THINGS ARE TOUGH ALL OVER (R) 100-6 15:9 31

Plus Richard Prvor Live on Sunset Strip At 130-445 8 00

MOVIE COLONIAL 11th & Rither HO 3-8383 | ERIC TWIN LAWRENCE PARK 356-3300 RAIDERS OF THE LOST ARK \$7.00.131 Show Only \$2.00

CREST 5800 RIS. Sun ADULTS \$2.0
RAIDERS OF LOST ARK

DEVON Frankford-Levick All Seats 99'
You'll Seme PORKY'S (R) 2 PM-7 36'
Glad You Came PORKY'S (R) 2 PM-7 36'
ERIC TWIN ADMORE A Lancaster Ave \$2.00 1st Show Only \$2.00 \$TAR WARS (PG) 1-3 10-5 20-7:30-9 40 Or: The Best Little Whorehouse in Texas (R) 1 00-3 10-5 20-7 30-9 40 ERIC TWIN BAEDERWOOD 887-3440, 3443

Rie, 611 to Fairway Rd East, Jenkintow \$2.00 1st Show Only \$2.00 An Officer And A Genferman (R) 1.00-3 10-5 20-7 30-9 45 Or: DINER (R) 1-3-05-5-10-7 20-9 30 ERIC TWIN BARCLAY SQUARE 626-1266 \$2.00 1st Show Only \$2.00 THINGS ARE TOUGH ALL OVER (R) 3.00-2.40-4.20-6.00-7.40-9.20 Or. Friday the 13th Part 3 in 3-D (R) 1 00-2 40-4 20-6 05-7 50-9 35

ERIC TWIN BROOKHAVEN 872-4666 Route 352 \$2.00 1st Show Only \$2.00 THINGS ARE TOUGH ALLOVER (R) 100-240-420-600-740-920 OF: YOUNG DOCTORS IN LOVE (R)

ERIC TWIN CHESTNUT HILL 1242-1122 \$2.00 1s1 Show Only \$2.00 The Best Little Whorehouse in Texas (R) 1,00-3,10-5,20-7,30-9,40 Or: Patterpeist (PG) 1-3,10-5,15-7,25-9,30 ERIC TWIN CLIFTON HEIGHTS Fr. Parks

Battimore Pike at Bazaar \$2 00 1st Show Only \$2 00 Pottergelst (PG) 1-3 10-5 15-7 25-9 30 Or: An Otticer And A Gentleman (R) 1 00-3:10-5 20-7,30-9 45 ERIC TWIN CONCORDVILLE US. 18 322 \$2.00 1st Show Only \$2.00 Rocky III (PG) 1:30-3:30-5:30-7:30-9:30 Or: An Officer And A Gentleman (R) 1:00-3:10-5:20-7:30-9:45

ERIC TWIN FAIRLESS HILLS 637-6622 Levittown Pkwy, & Olds Blvd \$2 00 1st & Twilite Show Only \$2 00 1.00-3.10-(5 20 @ \$2)-7:30-9 40 Or: E.T. (PG) 1-3 10- (5 20 @ \$2) 7 30-9 40

ERIC TWIN FEASTERVILLE Feast, Plaza 52 00 1st & Twittle Snow Only \$2 00 ROCK Y III (PG) 130-3 30-(5 3d a \$2)-7 30-9 30 Rock Y III (PG) Or: In 70MM Stereophonic Sound POLTERGEIST (PG) 100-3 10-(5 15 to 52)-7.25-9 30

ERIC TWIN FERN ROCK 9000 N 5th St Phila \$150 1st Show Only \$150 \$TAR WARS (PG) 1-3 10-5 20-7 30-9 40 Or: YOUNG DOCTORS IN LOVE (R) 1 30-3 30-5 30-7 30-9 30

ERIC TWIN FRAZER Rt 30 & Malin Rd \$2.00 1st Show Only \$2.00 \$TAR WARS (PG) 1-3 10-5 20-7 30-9 40 OF FRIDAY THE 13TH PART 3 (IN 3-D) (R) 1-2 40-4 20-6 05-7 50-9 35 ERIC TWIN HORSHAM OH Route 611

\$2.00 1st Show Only \$2.00 FRIDAY THE 13TH PART 3 (IN 3-D) (R) 1 2 40-4 23 6 05 7 50 9 35 Or: Rocky IH (PG) 1 30-3 30-5 30-7 30-9 30 ERIC TWIN IVY RIDGE 483- Domino La

\$2.00 lst Show Only \$2.00 STAR WARS (PGI 1-3 10-5 20-7 30-9 40 Or: An Officer And A Gentleman (R) 1.00-3 10 5 20-7 30-9 15 ERIC TWIN KING 242-1 MI, N of Schuvikit

CCC WALNUT MALL 1-2-3 3975 Walnut 2727-2344 to the Heart of University City \$2.00 ALL SEATS ALL TIMES \$2.00 | Midsummer Night Sex Comedy IPG 215-400-545-730-920 | Midsummer Night Sex Comedy I Pus MAHOGANY 4 4 1 9 5 \$2.00 Islik Twide Show Only \$2.00 \$TAR WARS PC:: 1.00-2.30 HINAL BUS 10 00 210 0 01, U. M.C.U. 100-3 10-(5 20 \(\alpha\) \$21-7 30-9 40 Or: POLTERGEIST \(\circ\) \(\circ\) 1 03-3 10-(5 15 \(\alpha\) \$21-7 25-9 36 An Extremely PORKY'S

Directory

LANS & BALT PK 623-0720 AD \$2.00-CH \$1.00 SCI FICTION THE THING (R) 7.05-9.25 \$7.00 1st Show Only \$2.00 YOUNG DOCTORS IN LOVE (R) 130-330-530-7.30-930 Or: DINER (R) 1-3.05-510-7.20-930 LINCOLN PLAZA TWIN Lincoln Plaza Mali Next to Oxford Valley Mail 752-2900 1. NIGHT SHIFT (R) 1 00-3 00-7-20-9 30 ERIC TWIN MACDADE MALL 586-9595 I. NIGHT SHIFT (R. 1 00-3 00-7 20-9 30
Adults 3 Raiders of the
C. Child \$1 Lost Ark (PG) 1-3-7.15-9 30
MARCHWOOD CIN. Exton. Pa. 363-649
Adults Nevers O DEEP (X)
Only GIRLS OF MR. X (X)
(Eves if 6 PM Sat & Sun Cont if 1 PM) \$2.00 1st Show Only \$2.00 FRIDAY THE 13TH PART 3 (IN 3-D) (R) 1.00-2.40-4.20-6.05-7.50-9.30 Or: Star Wars (PG) 1-3.10-5:20-7.30-9.40 ERIC 3 MONTGOMERYVILLE 248- R15 202, \$2 00 1st Show Only \$2 00 \$TAR WARS (PG) 1-3 10-5 20-7:30-9 40 Or: \$TAR TREK II (PG) 1 00-3 10-5 15-7 25-9 30 Or. Rocky III (PG) 1 30-3 30-5 30-7 30-9 30

ERIC-PILGRIM GARDENS 449-6800 Drewel Hill

\$2 00 1st 5how Only \$2 00 Rocky III (PG) 1 30-3 30-5 30-7 30-9 30

ERIC-TERMINAL SEE SEE TEATURES

\$2 00 1s1 Show Only \$2 00

MASTER OF DISASTER 5 15-9 50

18 FATAL STRIKES 2 25-7.10

TATTOOED DRAGON 3 50-8 25

ERIC 3 ON THE CAMPUS 40th & Warnu 382-0296

Or: DINER (R) 1-3:15-5:20-7:25-9:30 Or: Porky's (PG) 1:30-3:30-5:30-7:30-9:30

ERIC TWIN WEST GOSHEN 431- Next 10 K-Mar

\$2.00 151 Show Only \$2.00 THINGS ARE TOUGH ALL OVER (R)

ERIC-WYNNEWOOD 649-5252 473-32

FOX-LEVITTOWN Reedman's Wi6-0900 ANNIE (PG) 1-7 15-9 30

GCC NORTHEAST 4 Roosevell Blvd. 676

27.0 Mon-5at, All Shows Before 6 / 92.0 Mon-5at, Al

GCC PLYMOUTH MEETING MALL 1 & 2

CCCVALLEY ORGE 182 265-7980
Rt 743 R. 1st Av
Xing of Prussi
22.00 Sat. All Shows Before 6 PM
32.00 Sat. All Shows Before 6 PM
12.00 Sat. All Shows Before 6 PM
12.00

SUMMER LOVERS (R1 145-345-545 745-945

\$2 00 All Seats All Times \$2 00 RAIDERS OF THE LOST ARK (PG) 1 00-3 10-5 15-7 20-9 30

MAYFAIR Frankford and MA 4-3222 TRON (PG) 1-7:15-9:15 MEDIA Dec: 3 Largest Scrn LO 6-1800 Adults 2 00—Children \$1.00 ERIC TWIN PENN JERSEY 946- RI. #1 & AL AUTHOR, AUTHOR (PG) 700 \$2.00 1st & Twitte Show Only \$2.00 Fast Times At Ridgemont High (R) 1.00-2.40-4.20-(6.00 @ \$2.00)-7.40-9.20 Or: The Best Little Whorehouse in Texas (R) 1.00-3.10-(5.20 @ \$2)-7.30-9.40 ERIC TWIN PLAZA 242-2700 265-3456 \$2 00 1st & Twilde Show Only \$2 00 ROCKY III (PC) 130-330-(5306: \$22) 730-930 Or: An Officer And A Gentleman (R) 1905-1915 206: \$217.30-930

NARBERTH MO 7-0115 Critics Rave Spellbinding Four Stars! Das Boot (R) 8 15 Only NEWTOWN 968-7859 7 00 9 1 PHILMONT CINEMA Philmont Shop, Ctr

Rennard St. 1 mi. W of 11600 Bustle (XXX)—RATED FILMS—(XXX) POSITIVELY ADULTS ONLY

NEVER SO DEEP Plus: ORIENTAL HAWAII

RAM-PARKWOOD Academy & \$100 BLADE RUNNER (R) 7 20-9 30 Or \$100 PORKY'S (R) 7 30-9 15

RAM-WAVERLY CL 9-4187 Free Parking \$150 PORKY'S (R) 730-930

\$2.50 'til 1 PM Limited to 1st Mat Seat'g 1 DIVA (R) French w 'English Sub-Titles 12 30-2 50-5,10-7 30-9 50 12 30-2 50-5,10-7 30-9 50

2 GARDE A VUE (R)
In French w/English Subtitles
12 45-2 35-4 15 6-7 50.9 40

3 GREGORY'S GIRL (PC)
1,00-2,50-4 40-6 25-8 15-10 10
Reduced Pkg: S.E., Cor., 2nd & Walnut

ROXY THEATRE 2021 Sansom St Joan Crawford Whatever Happened 7 00 Bette Davis To Baby Jane? 9 30 Sts. Wed Bogart-Bacail To Have And Have Not Plus Key Largo

SELLERSVILLE 257-5808 2 & 8 PM (PG THEATRE OF THE LIVING ARTS 922-1010
TRUFFAUT'S
SMALL CHANGE 2 45-5-7 15-9 30
Midnite- Black Sabbath Flus Oyster Cult
BLACK & BLUE

TYSON 7043 Cast

PI 5-4112 DINER(R) 7 7 7 2 Extremely Funny Comedy YEADON 3415.7 The SIM Porky's a AND ...

mornson b.

MOTION PICTURE RATINGS ental Guidance Suggested (R) Restricted, Under 17 not admitted unless

NEW JERSEY

THEATRES

00 'TII Start of 1st Mal or Capacity immer Lovers (R) 2 30-4 20-6 10-9:40 us Sneak Preview ROAD WARRIOR (R) 8 PM

RIS 70.8 41, Cherry Hill, N.J. Park Free 52.00 'Til Start of 1st Mat. or Capacity I Midsumer Night's Sax Comedy (PG) 2. The World According To Garp (R) At 2.00-4 13-7 03-9 30 MIDDIN HILL PLANCE. BUDCO ELLISBURG TWIN CINEMA

BUDCO MILLSIDE 3 Rt. 130, Deiran, NJ

A72 00-4 00-7 00-9 30 \$UMWARR LOVERS (R) 2-5 45-9 30 Plus NIGHT SHIFT (R) 3 50-7 35 Fast Times A1R Edgement High (R) A12 30-4 15-6 00-7 45-9 30 BUDGO RITZ Cas yn N 1 Smoking Sect

ANYTIME, ANY PLACE (X) 6 55-9 35
Plus - Exchic French Fantasies (X)
5 45-8 25

BUDCO WESTMONT Haddon Avenue Westmont, N.J. FREE PARKING 12 00 Mai & 'Tri Start of 1st Eve. Snow 2 15.4 55.9 25

THINGS ARE TOUGH ALLOVER (R) SHIFT (R)

ERIC PLAZA MOORESTOWN 234-5084 Route 38 \$2.001 1st & Twittle Show Only \$2.00 \$TAR WARS (PG) 1.00.3 10 (5.20. \$2.00) 7.30-9.40

ERIC 3 PENNSAUXEN 815 73 923-0450 665-3322 52 00 151 8. T wilder Show Only 52 00 An Officer And A Gentleman (R) 100-3 10 (5.20 or \$2.00) 7.30-9 45

ERIC TWIN ROUTE 38 667-7600 Addition 152 00 1st & Twinte Show Only \$2.00 E.T. (PG) 1:05-3 10-(5.15 & \$217-7.20-9.25 Or: THE PIRATE MOVIE (PG) 1:20-3 20-(5.20 & \$2.20)-7.20-9.20

FRICTWINSTRATEORD 783-4442 Flds Plza

\$2.00 151 8. Twilite Show Only \$2.00 FRIDAY THE 13TH PART 3 (IN 3-D) (R) 1.00-2.40-4.20-(6.05 kg. \$2.00)-7.50-9.35 Or: Raiders Of The Lost Ark (PG) 1.00-3.10-(5.20 to \$2.00)-7.30-9.40

ERIC-WESTMONT Cuthbert Blvd 52 00 1st & Twilde Show Only \$2.00 ROCKY III (PG) 1:30-3 30-5 30-63 \$2.00 -7.30-9 30

ERIC TWIN WILLINGBORO Rt. 130 N

\$2.00 Is18 I white Show Only \$2.00 FRIDAY THE 13TH PART 3 (IN 3-D) (R) 1.00-7.40-4.20-(6.05 to \$2.00)-7.50-9.35 Or: The Best Little Whorehouse in Texas (R) 1-00-3.10-(5.20 to \$2)-7.30-9.40

FOX TWIN WILLINGBORO Willhoro Shop

1. TRON (PG) 1-7.15-9 15 2. CHEECH & CHONG 1-7 30-9 20 THING ARE TOUGH ALL OVER (R)

CCC CHERRY HILL Route #38 662-0070 Cherry Hill Mail. NJ \$2.00 Sin & Holidays 1st Matineo Only 1 ANNIE (PG.) 1.30-4 15-7-9.30 2 Best Lime Whorehouse in Texas (R) 1.53 - 530.7 45 10

GCC DEPTFORD MALL 6 845-8184

Depilor Cir. Read (Jon. Shark Auto)

O Mon - Sal. A. St. Ak B. L. C. A. P.A.

V. Sun & Holidays Ist Matineo Only

Fast Times At Ridgement High (R)

1 2 15 - 2 15 - 4 15 - 6 15 - 8 15 - 10 15

THE PIRATE MOVIE (PG

WORLD ACCORDING TO GARP [R]

6 Best Little Whorehouse In Texas (R) 1 15-3 30-5 45-8 90-10

100-3 10 (5 20 m \$2 00) 7:30-9 45 Or: ROCKY III (PG1 1:30-3:30 (5 30 m \$2 00) 7:30-9 30 Or: POLTERGEIST (PG) 1:00-3:10 (5 15 m \$2 00) 7:25-9 30

parent or adult guardian (X) No one under 18 admitted (XX) or (XXX) No one under 21 admitted. GCC ECHELON MALL 4 Voornees N J

Sommerdale Rd N. of White Horse Pk \$2.00 Mon -Sat. All Shows Before 6 PM Sun. & Holidays St. Matter. EXTRA TERRESTRIAL (PG) 12 00 2 30 5 00 7 30 9 45 2. Fast Times At Ridgemont High (R) 12 15-2 15-4 15-6 15 8 15-10 15 BUDCO COMMUNITY Barclay Fms Rt. 70

130-3 30-5 30-7 30-9 30

PLAZA CINEMA T'rn'rsv'e, NJ 227-8

RAIDERS OF THE LOST ARK
7 30-9 45

DELAWARE THEATRES ERIC TRI-STATE MALL 4 302-798-0051

\$2.00 1s! Show Only \$2.00
THE PIRATE MOVIE (PG)
125-325-525-725-925
Or: star Wars (PG) 1-3 10-5 20-7 30-9 40
Or in 70 MM Stereophonic Sound
Pottergets! (PG) 10-3 10-5 15-7 25-9 30 Or. The Best Liftle Whorehouse in Texas Or: The Best Liftle Whorehouse in Texas BUDCO BRANMAR TWIN Silverside R

N. Wilmington \$2.00 'Tri Start of 1st Mat. or Capacity 1. SECRET OF NIMH (G) 1.00-2.45 Plus Summer Lovers (R) 5.45-7.35-9.25 2. E.T. (PG) 1.00-3.10-5.20-7.30-9.40 BUDGO CONCORD MALL TWIN 478-

Rt. 202 North of Wilmington \$2.00 'Tit Start of 1st Mat. or Capacity 1. Fast Times at Ridgemont High (R) At 2.30-4 15-6.00-7 45-9:30 The World According To Garp (R) 2 00-4 30-7 00-9 30

PENNSYLVANIA DRIVE-INS

ANDALUSIA DRIVE-IN Frankford Ave Northeast Phila 245-9828

ANDALUSIA Northeast Phila 25-9828

3 TERRORIFIC HITS:—3
Late Feature Niety—Radio Sound
#1—THE 1HINGRI
#2—THE SWORD & THE SORCERER
#3 TOXTUDEN WORLD

DID-1500 R1611, 5 Min of Willow Grove
Opens 730-5hows al Dusa-Radio Sound
indru Unid 12 Free-Free Crit Playerind
1. SUMMER LOVERS (C)
2 THINGS REFOUGH LLOYER (R)
Plus PRIVATE LESSONS (R)
Plus Cheech Chong Up in Smoke (R)
RHOCH FYTON RDIVE J. 303-7994 BUDGO EXTON DRIVE-IN

Opens 7 30-Shews At Dusk-Radio Soun Fast Times At Ridgemont High (R) Plus Cheech & Chong Up in Smoke (R) Plus. ANIMAL HOUSE (R) BUDCO HIWAY DRIVE-IN Royersford, Pa 489-7675 Onens 7:30 PM—Shows Nitely From Dusk

BUDCO MORRISVILLE W. Trenton Ave 295-3568
Opens 7 30 PM-Shows Nitely From Dusk Summer Lovers (R) Plus TAPS (PG)
Plus: A LITTLE SEX (R)

BUDGO RIDGE PIKE DRIVE-IN 8.4 15 Open 7:30-Shows at Dusk-Rad a Source THINGS ARE TOUGH ALL OVER (F Plus Cheech & Chong's Up In Smoke (F Plus MODERN PROBLEMS (PG)

BUDCO 61st ST. DRIVE-IN Just off Skyl, Expwy at Jerry Open 7:30-5hows at Dusk-Rain NIGHT SHIFT IR Plus SATAN'S MISTRESS (R) Plus FUNERAL HOME (K)

BUDGO 202 DRIVE-IN Rt 2

Open 7:30-Shows at Dusk Topio Sea Best Little Whorehouse in Texas (k Hus PRIVATE LESSONS (F

EXCLUSIVE DRIVE-IN SHOWING!

-Middleton VELVET HIGH(X)

-Too Tail" PLATO'S RETREAT WEST(X) #3-Seka • John Holmes • Jamie G LOYE GODDESSES(X) Late Shows Nitely' From 8 Pi Late Shows Nitely' From 8 PM

DOSEVELT ORIVE-IN Opp WI 3-4131

OV Val Mail Rt. 1. L'gnorne CHEECH & CHONG IN
THINGS ARE TOUGH ALL OVER (R)
Gene Wilder HANKY PANKY (PG)
Richard Pryor Live on Sunset Strip (R)

BUDCO 309 TWIN DRIVE-IN MIG

THINGS ARE TOUGH ALL OVER (R)
Plus UP THE ACADEMY (R)

Plus TAPS (PG)
Fast Times At Ridgemont High (R)
Plus Dead Men Don't Wear Plaid (PG)
Plus ANIMAL HOUSE (R)

ERIC TWIN U.S. 1 DRIVE Fairless Hills

Box Office Open 7:30-Child Und 12-Free FRIDAY THE 13TH PART 3 (k) (Presented in Control

THE FOG (R) Plus, DEATH SHIP, (R)
Or ROCKY III (FG)
STRIPES (R) Plus, STIR CRAZY (R)
INFOLD DOUBLE III

LINCOLN DRIVE IN Northeast Phila 3777

3 X-RATED ADULT HITS 31

NEW JERSEY DRIVE-INS

ATCO TWIN DRIVE-IN 767-7090
White Horse Pike & Route 73
BLUE FRIDAY THE 13TH (R)
THE WARRIORS NIGHT SCHOOL
RED SUMMER LOVERS (R)
BLOW OUT
LOVE AT FIRST BITE BUDCO PENNSAUKEN DR.-IN 663-0909

Opens 730-Shows At Dusk-Radio Sound Summer Lovers (R) Plus A Little Sex (R) Plus PRIVATE LESSONS (R) ERIC TWIN BLACK HORSE PIKE DR.-IN

Box Ofc Op 7 30-Children Under 12 Free STAR WARS (PG) Flash Gordon (PG) Plus Shr Crezy (R) Or FRIDAY THE 13TH PART 3 (R) Presented in Cinemascope Not in 3-D)
THE FOG (R) Plus: DEATH SHIP (R)

STARLITE DRIVE-IN Rf. 130, N.J. Ext STARLITE GL. 6-36,24 W.W. Whilman Br. Box Off Or 7.30 PM Eler In-car HIPS OF THINGS ARE TOUGH ALL OVER (R) Richard Pryor Live on Sunset Strip Cheech & Chong's Nice Dreams SUPER 130 PRIVE-IN RI 130 877-7144 34 00 A CARLOAD \$4.00

RAIDERS OF THE LOST ARK (PG)
GREASE 2 (PG)
CLASH OF THE TITANS (PG)

TACONY-PALMYRA BR. TWIN DRIVE-IN BLUE STAR WARS (PG

9 TO 5
THE CANNONBALL RUN
RED Things Are Tough All Over (R)
R, Pryor Live On Sunset Strip
Cheech & Chong's Nice Dreams
Swap-N-Shep Flea Market Every Sun

DELAWARE DRIVE-INS

BUDCO NAAMANS DRIVE-IN 1-95 & 13 Opens 7 30 PM—Shows Nitely From Desk THINGS ARE TOUGH ALL OVER (F Cheech & Chong's Up in Smoke (F Plus TAPS (P)



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LAST WEEK OVER 10 MILLION PEOPLE HAD A HELLUVA GOOD TIME WITH BURT AND DOLLY.

CATCH THE FUN!



"THE BEST LITTLE WHOREHOUSE IN TEXAS" "DOM DELUISE CHARLES DURNING JIM NABORS

LARRY L KING & PETER MASTERSON COLIN HIGGINS WITH LARRY L KING PETER MASTERSON CAROL HALL

DOLLY PARTON MILIAMS GREGG PERRY TONY STEVENS ROBERT BOYLE TONY STEVENS ROBERT BOYLE

WILLIAM A FRAKER, ASC "PETER MACGREGOR SCOTT "THOMAS L MILLER, EDWARD K MILKIS "ROBERT L BOYETT

PANAVISION A UNIVERSAL - RED PICTURE DE PANAVISION A UNIVERSAL - RED PICTURE DE PARAVISION DE PANAVISION DE PANAVI

NOW SHOWING

SHOWCASE EAST Monroeville CINEMA WORLD Century III Mall SHOWCASE NORTH McKnight Rd. CHESWICK Cheswick SHOWCASE WEST Robinson Twp. EASTLAND Eastland Plaza FIESTA Downtown Pgh.

NORMAN AND BETTY Rooker of Brooklyn marked their 30th wedding anniversary on Aug. 9. There will be an open house in their honor on Sunday, Aug. 15, at the Brooklyn shelter house from 2 to 5 p.m., hosted by their children, Mark Rooker and Melanie Rice. Friends and relatives are welcome to help them celebrate the occasion. For more information, call 831-0123.

Social Scene

VFW LADIES

The Veterans of Foreign Wars Ladies Auxiliary DEMOCRAT COMMITTEE Post 1257 will have a regular business meeting Democratic Central this evening at 8 o'clock at the post home.

HOME INDUSTRIAL

The Home Industrial Club will have a family night dinner at 6:30 Friday evening. Those attending are to bring a covered dish and table service.

EASTERN STAR

Members of the Order of Eastern Star are welcome to attend the reception for Betty McFarland, Grand Ruth of the Indiana Grand Chapter, on Saturday at North Putnam High School near Bainbridge. They are also welcome to

attend the official visit of the worthy grand matron at Mooresville on Aug. 13.

Class of 1918 has 64th reunion

Five members of the 1918 graduating class of Martinsville High School met at PTs Deli on Aug. 1 for the 64th annual reunion. Attending were Lola M. Stine, Mabel McClay, Martha Maxwell, Ray Merideth and Claude Curtis.

A buffet luncheon was served by Rocky Weddle, and a business meeting included a silent prayer in memory of deceased members and repeating of the Lord's Prayer in unison. Pat Roudebush read

From Our Files

By LIB BROWN 50 Years Ago August 11, 1932

S.A. Hickman, local contractor. was awarded a contract for construction of two large buildings at the State Forest Preserve. County officers and circuit

court officials attended a picnic at Cascade Park near Bloomington. County, city and township

officials were having problems making budgets for the next year since the new tax law established the tax rate as \$1.50. 10 Years Ago

August 11, 1972

Lions greeted Steve McIlwain as a new member. Students of the Morehous School of Dance were training for the Indiana dance convention at the Exposition Center in Indianapolis. Myrtle Wells of R.R. 5 was

pictured with her sweepstakes ribbon in canning. She entered in the mixed vegetables category.

Tierry F. Garcia, M.D., Inc.

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(next door to IGA & VP)

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News of

Committee will meet Thursday at 7:30 p.m. at the Morgantown Elementary School, according to Chairman

Emma Jane Buis. This will be a session to discuss plans for voter registration.

All interested Democrats are welcome to attend.

RUMMAGE SALE

Tri Kappa Sorority will sponsor a huge rummage sale Saturday from 8 a.m. to 6 p.m. at the 4-H Building. Many bargains will be available.

GOOD SAMS

The Indy Sam Chapter of the Good Sam Camping Club met at Mt. Comfort KOA for its August meeting. There were 19 rigs camping. Visitors were from the Rally Sams, Pacer Sams and C.B. Sams. Also visiting were Mr. and Mrs. Max

a poem, "Footprints in the Sand."

Correspondence from various class members and friends was passed around. Those reporting were Leo Musgrave, Winifred , Stine Merchant, Mary Hurt Snelling, Fern Bales, Wendell and Rae Brickart, Austin W. Kivett and Fran Reese. Mrs. McClay reported that Daisy Stewart is in a nursing home in Gosport.

It was voted to have the same officers serve for another year. The next reunion will be on the last Sunday in July 1983, again at

Others attending were Bonnie Thacker, Mabel Merideth, Maysel Nutter, Virginia Ketterman, Dorothy Isenhower, Tron Isenhower, Harriet and Bill Nutter; Jill, Bob, Chip and Mimi Keller; and Ruth Curtis and her niece

VFW/Ladies Aux. in Seymour parade

Members of the local Veterans of Foreign Wars TREASURE CENTER and Ladies Auxiliary Post 1257 participated in a V-J parade in Seymour last Sunday. VFW and auxiliary members from all over the state also marched, along with several groups from Kentucky.

Wandell Miller, Seventh District commander, from Martinsville led the third division, followed by Katie Steele of Mooresville 1111, Seventh District president, leading the auxiliary unit. They carried 14 flags.

Other members from Post 1257 were past. Seventh District Commander Vernon Gibbs, past Seventh District President Ruthie Gibbs, Georgiana Miller, Seventh District patriotic instructor; and Joe Johanningsmeier. past state commander. Also participating in the parade were Department President Daisy Cardinal and Catherine

Pannell, state secretary. Following the parade, a dinner was served at the Seymour Armory, Guest speaker was Art Fellwock of Washington; D.C., Commander-in-Chief of Veterans of Foreign Wars of the United

Local Interest

Weisman of Franklin. Morgan County Winners of the 50/50 drawing were Bill Woods, Max Wolfe, Rosemary Gosnell, Velma Fivecoats and Bob Gosnell, Dale Voshell reported on the state meeting at Montgomery last month.

The club was saddened with the news of the death of Doris Treece.

David Fleener was appointed chairman for the Christmas dinner. The club will have an auction at the next meeting at the Columbus KOA on Labor Day weekend.

The men of the chapter prepared a delicious breakfast for the ladies for Sunday morning before the church service. Rosemary Gosnell won the prize for the funniest

Officers were elected for 1983 as follows: Rachel Wolfe, president; Bill Woods, vice president; Fred Bailey, treasurer; Wanetta Fleener, secretary; Hayden Fleener, chaplain; Bob Purcell, assistant chaplain; Merle Scherer, wagonmaster; Sam Rieman, assistant wagonmaster; Louise Woods. publicity chairman; and Vicki Burleson, adviser.

Members attending from this area were Ray and Florence Allen, Hayden and Wanetta Fleener, David Fleener, Dale and Lou Voshell, Bill and: Louise Woods; Herb and Theora Webb, David and Mary Webb, Chuck and Krickett Woosner and Bobby, Clancy and Almeda Watson and Max and Margaret Weisman.

ENDS TRAINING

Marine Pfc. Michael J. Murphy III, son of Earlene S. Twardoski of 539 S. Graham St., has completed recruit training at the Marine Corps Recruit Depot, San Diego.

During the 11-week training cycle, he learned the basics of battlefield survival. He was introduced to the typical daily routine that he will experience during his enlistment and studied the personal and professional standards traditionally exhibited by Marines.

Starting Aug. 13, Greenwood Park Mall in Greenwood will officially proclaim itself Greenwood's "Treasure Center," inspired by 20th Century-Fox's new comedy adventure, "The Pirate Movie." The theme will be reflected

through a shopper contest, a costume contest, special sales, a coloring contest and displays in scores of participating stores. A high spot includes a pirate

"treasure chest," crammed with gifts and gift certificates. The contents of the chest, valued at \$1,000, will be won by some lucky shopper in the Greenwood Park Mall Treasure Chest Giveaway. To enter, fill out an entry

blank at any participating store in the mall.

The coloring contest is open to children ages 5-13, and will be on Saturday, Aug. 14, from

Local Briefs

CHARLES W. and Carolyn Thacker of 3420 Teeters Road

will celebrate their 35th wedding anniversary on Sun-

day, Aug. 15. The couple were married Aug. 16, 1947, in

Martinsville and are the parents of four children,

Michael Thacker, John Thacker and Patty Carpenter,

all of Martinsville, and Leonna Hart of Mooresville.

They have 10 grandchildren. Thacker is employed at

Detroit Diesel Allison Division of General Motors Corp.

in Indianapolis. Friends and family are welcome to an

open house at the Thacker's home on Sunday from 2 to 5

-Mrs. William Sills and her two sons of Milroy, Pa., have been visiting her brothers, Mike and Mark Ferguson, and families in Martinsville.

Morgan County hospital patients

August 10, 1982 Admitted were Theresa G. Clay, 290 S. Grant; Scott Conover, 1890 W. Shore Drive; Mrs. William Darnell, Monrovia; John P. Davis, 245 Ferguson Drive; Debra Dodd, Monrovia; Mrs. William Kaylor, 540 Circle Drive; Dorothy E. Kiser, 470 N. Main; Lulu Lazell, 359 W. Douglas; Ronnie P. McIntosh, 11 N. Outer Drive; Margaret A. Northern, 219 W. Pike; William B. Payne, Brooklyn; Queenie V. Sierp, Camby; and Randy W. Yutmeyer, Paragon.

Dismissed were Katheryne J. Callahan, Kenneth Lee Edwards, William C. Erbecker, James A. Herdman,

Brooklyn Bethel Job's Daughters 111 By BECKY HARDIN

Brooklyn and Mooresville bethels of Job's Daughters are making preparations for inspection Aug. 30 at the Brooklyn Masonic Temple.

On July 12, Mrs. Frances Northerner was installed guardian. Other council members are Jim Robinson, associate quardian; Melody Snider, secretary; Clarissa Whitney, treasurer; and Clora Holcomb, music director Appointive associate council members are Marjorie Arthur, Deloris Smith, Martha Fastes and Linda Robinson

On the 14th of July, several council members of Bethel 111 attended a school of instruction. Lyndon Smith is the new deputy. There will be a practice night on Aug. 15 with the deputy present.

10 a.m. to noon in the mall's center court. Crayons and an official "Pirate Movie" picture will be provided to each entrant. The costume contest is open

to children ages 4 and up, and even adults may enter. This contest will also be on Aug. 14, at 2 p.m. Come to the mail dressed as your favorite swashbuckling buccaneer and register between 1:30 and 2







THE TEEN CHOIR from Martinsville First Church of the Nazarene, known as The Believers, are hard at work preparing for their presentation of the musical, "...and there was Light," written by Cam Floria. Above, Jennifer Burt, left, and Kevin Floyd were caught right in the middle of their duet. This presentation promises to be the best The Believers have ever done, so you won't want to miss it on Sunday, Aug. 15, at 6:30 p.m. at the church, 1609 John R. Wooden Drive.

was Aug. 5-9.

agenda.

The seminar is a

professionally produced an-

nual convention where con-

sultants and directors gather

speeches and awards.

Sessions on product

knowledge, sales techniques,

motivation and business

management highlighted the

Mary Kay Ash, founder and

chairman of the board, gave

her special thanks to the top

consultants and directors on

awards night. Winners were

bestowed with minks,

diamonds, vacations, prizes

and, of course, the famous

pink Cadillacs and Buicks.

Attend beauty seminar in Texas

Susie Johnson, independent beauty consultant, and Babbette for three days of workshops, Edens, sales director with the Dallas-based Mary Kay Cosmetics Inc., have returned from the company's annual seminar in the Dallas Convention Center in Texas, which

Carolyn Madden, Clinton E. Martin, Juanita I. Miller, Mrs. Stanley Poleckna, Luella M. Tackett, Mrs. Howard Trusty, Mary R. Yutmeyer, Mrs. Phillip Roberts and son, Mrs. Russell Silver and daughter. Bloomington hospital patients

August 9, 1982 Admissions: Melva Brown, Martinsville; Stella Stewart, Paragon. Johnson County

hospital patients August 9, 1982

Admissions: Jean H. Babb, Morgantown; David Franklin Patterson, Morgantown R.R. 4. Dismissals: Kary Lynn

Waddell and baby, Martinsville.

Other hospitals Thomas Rohland of 544 Harrison St., Paragon, was admitted last Friday to

Methodist Hospital in Indianapolis. He is a dialysis patient and had leg surgery on Tuesday. He is doing satisfactorily. He is in Room 553BW, and would appreciate hearing from friends. The zip code is 46202.

Births

Roger and Ellen Wayt of Seymour are parents of a son born Aug. 9 in the Bartholomew County Hospital in Columbus. The baby weighed 10 pounds 21/2 ounces.

Grandparents are Mr. and Mrs. Russell Krise, formerly of Martinsville, and Hazel Krise of 439 S. Home Ave. and the late Harry Krise are greatgrandparents.

Mr. and Mrs. Kevin

Richardson, Morgantown, are parents of a daughter born Aug. 9 at Bloomington Hospital.

Each winner had her moment in the spotlight and a chance to enjoy special congratulations for her success. Mrs. Johnson joined Mary

Kay as a consultant in November 1981. She resides at 59 S. Ohio St. with her husband Paul and their son Scotty. Mrs. Edens joined Mary

Kay in January 1981, and in April 1982 was promoted to sales director. She lives at 1840 W. Shore Drive with her husband Gayle. She received top honors as the No. 1 director in recruiting in her state unit and No. 4 in the national unit.

Mary Kay Cosmetics is the 12th fastest growing company in the United States and the fastest growing cosmetics company in the nation. Mary Kay consultants are professionaly trained to teach skin care and make-up ar



Senior Center News

(Martinsville) The Beltone representative will be at the Martinsville Senior Center at 10:30 a.m. Thursday. Please be here if you need batteries or anything, as he comes only once a month.

I have nine reservations for the city market and zoo trip this Saturday. Two seats are available. Call if you would like to join us at 9:30 a.m. Lana Hershman wants to

know this Friday how many are interested in a New Orleans trip in late October. The price is \$425 for seven days, with a deposit due in

QUALITY EDUCATION

342-5591

LARRY ARMSTRONG, Martinsville resident, has

accepted a position as extension youth agent in Franklin County. He started his new position on July 1. Armstrong is a 1973 graduate of Purdue University with a bachelor of science degree, majoring in animal sciences and minoring in agronomy. He returned to Purdue to complete teaching certification requirements and begin work on his master's degree in vocational agriculture, which he received on May 16. Armstrong has three years of vocational agriculture teaching experience at schools in LaGrange and Morgan counties, Recently, he has been associated with Springcliff Farm in Martinsville. His wife Catharina and daughter Tonya will be ioining him in Brookville at the end of the month. Their new address will be R.R. 3, Box 113, Brookville, IN 47012. His parents are Mr. and Mrs. R. Dale Armstrong of rural Butler.

Indiana apple trees loaded with fruit

WEST LAFAYETTE, Ind. (UPI) - Apple trees across Indiana once again are loaded with fruit, experts at Purdue University report.

Richard Hayden, Purdue University extension horticulturist, said statisticians estimated this year's crop will be 1.7 million bushels, an increase of 3 percent over last year's big crop.

Hayden said early varieties like transparent and Lodi were mostly harvested. But he said later types like Prima, Jonathan, delicious, golden delicious, Rome and Turley will ripen in about three weeks, with the season continuing through October.

He said late spring frosts apparently did not do as much damage as previously

'There appears to be more apples coming on than we

September. She can postpone it unitl February, if that is better. Let me know.

Lunch Thursday is a hamburger pattie, creamed corn, carrot and raisin salad and apple caobbler.

We always get someone ahead of us with a threeindication turn signal: Left. right, and cross fingers.

LITTLE WANT ADS SELL BIG ITEMS CALL 831-8000

Wed., Aug. 11, 1982 The Live Y'er

By Wanda Atkinson Congratulations, Crystal Walker and Jason Gholson, for winning the 1982 day camp safety poster contest. The summer day campers are going through a week of bicycle safety at

REPORTER

the YMCA. Also, congratulations to the YMCA swith team for par ticipating in a super exciting swim meet last Saturday. The Aquarians were defeated by only one point, 381-382, by the Wayne Township swim team from Indianapolis. Wow....what a close meet!

The following swimmers should be very proud of their achivements at this meet: Crystal Walker, Michele Walker, matt Pedigo, Eric Savage, Kyle and Cam Hodges, Ginny and Matt Hardy, Sean and Michael Lanam, Brandy Marr; Jill Zavella, Cindy Schroeder, Melissa Mundell, Larry Cowden, Matt Donovan, Mike Pence, Tracey Poe and Sarah

Thank you, parents, family members and friends for volunteering your time and efforts at the swim meet. This completes our summer season with a win-loss record of 1 and 1. Great job, swimmers! The Acquarians will begin

practicing again in October for the 1982-83 winter season.

Must repay INDIANAPOLIS (UPI) - A

Muncie woman has agreed to repay more than \$8,400 missing from a school activities account, Indiana Attorney General Linley Pearson announced. Linda Beghtel, who was

treasurer of an account for Storer Junior High School in Muncie, paid \$4,000 this week and signed a note promising to pay \$4,474,28 over a 34-month period, Pearson said Tuesday. A State Board of Accounts

audit certified the missing money from an ex tracurricular in July 1981 from audits covering 1976-81. The money will go back to

the Muncie public schools, Pearson said. He said talks with Mrs. Beghtel's attorney had succeeded in getting the repayment without filing suit.

anticipated earlier," Hayden explained, "and the size and quality looks pretty good. If we have no severe weather, the crop should finish off well."

But he said the peach crop practically was wiped out by the harsh winter and late spring frosts. He said only hardy varieties survived and have been harvested.

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CBS Has Stockpiling Edge As Late Fall Season Approaches

HE BOSSES of network television are smiling again. Nevertheless. they all agree that the new fall nighttime TV season originally scheduled to premiere in mid-September is destined to be delayed by anywhere from two to four weeks.

That's the inside word in the wake of the settlement of the 13week strike by thousands of TV and movie scriptwriters in Hollywood, New York and all points in between. The wordsmiths have gone back to work on the TV programs and films that have been stalled since early spring. But even with two months remaining before the scheduled opening of the prime-time season, there's simply not enough lead-time for CBS, NBC and ABC to get their acts together well enough to guarantee that most new and returning shows can hit the air shortly after

Labor Day. So don't expect to see too many episodes of your favorite programs until the first of October rolls around. Furthermore, in the case of the brand-new shows that'll be televised for the first time this fall. many won't get off the ground until mid- or late October.

Despite those headaches, the network honchos are delighted that their strike problems are over. It ended when members of the Writers

Guild of America overwhelmingly approved a new contract granting them hefty pay hikes — and, more important, giving them a respectable percentage of the future profits from pay-TV and the sale of home videotapes.

ACTUALLY, this will be the second straight year in which the fall TV season ets postponed. Last year it was the actors who walked the picket lines in a bitter dispute that pushed the season-opening back to Halloween. (The lack of good firstrun programming last September was one of the main reasons behind the fabulous success of the excellent mini-series "Shogun" on NBC.)

It isn't hard to figure out which of the three big networks stands to get damaged the most by the fallout from the strike. It has to be NBC, which has no less than 10 new weekly programs on its fall roster, none of which has more than one episode already "in the can."

That compares to ABC, with eight weekly rookies, and CBS, with just five newcomers.

And although all of the networks hated the writers' strike, there's no doubt that the three-month walkout can't help but increase the already enormous lead enjoyed by CBS in the nighttime audience ratings.

(4)

(5)

7

9

SAN FRANCISCO

KRON

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KGO

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KBHK



A View of TV

Why are the CBS people in such relatively good shape? Because they have far more hit shows returning from last year than either NBC or ABC — and most of those programs anticipated the writers' strike last winter and therefore stockpiled several episodes each for next fall.

Among the popular CBS programs with a few new installments already under their belts are "Archie Bunker's Place," "MASH," "Lou Grant," "One Day at a Time," "Dallas" and "The Dukes of Hazzard."

At ABC, meanwhile, network officials have stockpiled some episodes of their popular Saturday night escapist combination of "The Love Boat" and "Fantasy Island."

BUT BESIDES prime time, there are a number of other time periods that are getting a breather, now that the writers are back on the job. Foremost in this category is the latenight Saturday slot occupied by "Saturday Night Live" on NBC.

(9)

(10)

With the writers returning to work, producer Dick Ebersol now pinpoints Oct. 3 as the official season premiere for his revamped and improved version of "SNL." In fact, by mid-September, Ebersol an NBC no longer will have the right to telecast reruns of the old "Saturday Night Live" - because those programs will be starting to get telecast five nights a week in syndication on

local stations across the country. Ebersol plans to "vamp" by presenting a Sept. 19 repeat of a primetime "SNL" special that originated from the Mardi Gras in New Orleans (and which didn't get included in the local-station rerun package), and a Sept. 26 rerun of the only "SNL" program featuring Ebersol's new cast (which hit the air just before the writers' strike killed production early in April).

In addition, there's one more fearsome difficulty that could seriously damage the October audience ratings for ABC and NBC. That's the baseball strike.

This year NBC is scheduled to televise the pennant playoffs in both major leagues in early October; ABC is contracted to carry the World Series in the middle of the month.

But if the players' strike continues much longer, the 1981 baseball season could be washed out entirely. Should that come to pass, there will be no World Series or pennant playoffs - and that would represent a horrendous blow to the financial and Nielsen health of both ABC and

VETWORKING: NBC News is opening a permanent bureau in Peking, a pet project of that network's news chief, Bill Small. The Chinese bureau is expected to open in September, but no word yet on which NBC correspondent will get that plum.

NBC expressed its satisfaction with Ron Ely as a replacement for Bert Parks by announcing the former screen Tarzan will host the Miss America Pageant for the second straight year. Ely became a storm center last year when it was announced he would replace Parks who had been master of ceremonies of the beauty contest for two decades. This year's Atlantic City beauty event will be telecast Sept. 12 with Dorothy Benham, Miss America of

1977, as co-host.

\$13

BONUS

George Burns remains a hot ticket on television and will star next season in a one-hour special titled "The George Burns Early, Early, Early Christmas Special." The musical variety show is scheduled for telecasting in early November. Burns' guest stars include Ann-Margret, Bob Hope, Hans Conreid, the Hawkins Family and the Playboy Play-

James Brolin has replaced ailing Sam Elliott in "The Ambush Murders," a two-hour TV film for Charles Fries Productions and CBS. Fries announced the replacement. adding that Elliott had been hospitalized for an undiagnosed illness. Scenes already filmed including Elliott will be re-shot with Brolin, Fries said.

Kristy McNichol, of TV's defunct "Family" series, and Christopher Atkins, who starred in "Blue Lagoon," will be teamed up for "The Pirate Movie" to be filmed in Australia. Richard Franklin will direct the adventure drama-love story on locations around Sydney and Queensland for producer David Joseph and JHI Productions. The youthful American stars will be surrounded by an Australian cast, including Ted Hamilton, Noel Ferrier, Jill Perryman and Gary MacDonald.

TV Channel Directory

SACRAMENTO

KOVR

OAKLAND

KTXL

KTVU

CHICO

RHBE

KVIE	6
KXTV	10
KRBK	31

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THE FLINTSTONES BLOCKBUSTERS 19 RICHARD HOGUE

DO DORIS DAY THE BRADY BUNCH

WHEEL OF FORTUNE VILLA ALEGRE

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and the poor.

NOVA: "The Aster-

old and the Dinosaur"

(8 p.m., Channels 6,

9R) examines the first

clues to the disappear-

ance of earth's dino-

saurs, plant and animal

Man" (9 p.m., Channels

2R, 5, 10, 12; Made-for-

TV 1979; Repeat). An

expanded version of

Ernest Hemingway's

short backstretch story

about a seedy horse

trainer (played by

Warren Oates) and his watchful, horse-loving

daughter (Kristy McNi-

p.m., Channels 5M, 7,

7R, 8, 13). ABC has

dusted off a few of the

episodes not shown

when the series was

yanked off the sched-

ule. This mildly amus-

ing entry finds Lois

IT'S A LIVING (9:30

MOVIE: "My Old

CARD SHARKS RESTLESS ALL MY CHILDREN OR ROGER MCDUFF MEDICAL CENTER
SA FACE THE MUSIC

100 400

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19 TO TELL THE TRUTH 19 THE ELEVENTH HOUR 30 LET'S MAKE A DEAL **D** ANOTHER LIFE

AFTERNOON NEWS O SNEAK PREVIEWS

COUANES C LILIAS, YOGA AND AS THE WORLD TURNS

1 JOHN DAVIDSON CONVENTION @ ONE LIFE TO LIVE

"Fathom" (1967) Tony Franciosa, Raquel Welch.

G SPOTLIGHT

D ALL IN THE FAMILY
DECADO CAPITAL

ED FRED FLINTSTONE

and Jan (Susan Sullivan and Barrie Youngfellow) at odds over a nudie magazine found with Jan's daughter after Lois was babysitting. A funnier side-

SESAME STREET (CC) THE YOUNG AND THE

DICK VAN DYKE

ONE DAY AT A TIME 36 NOONDAY HOLLYWOOD

E RYAN'S HOPE THAT GIRL DEAL

THE URBAN LEAGUE'S NATIONAL 19 JIM BAKKER

DPEOPLE ARE TALKING MARCUS WELBY, M.D.

O DICK CAVETT D SEARCH FOR TOMOR-ROW

MIKE DOUGLAS
DEVENING AT POPS (R) ® GUIDING LIGHT

® GENERAL HOSPITAL TV O NO TV DI DREAM OF JEANNIE 38 BEN CASEY

19 PIEL DE ZAPA DAYS OF OUR LIVES

MOVIE
"Fear On Trial" (1975)
William Devane, George C

TV Key Preview

DON'T COUNT THE CANDLES: (7 p.m., Channel 6.) Lord Snowdon's sensitive look at the aging through the eyes of both the rich

plot finds the obnoxious restaurant piano player smitten by love.

"Sweet, Sweet Rachel" (1971) Alex Dreier, Stefa-@ CAPTAIN MITCH MISTER ROGERS

MODESTO

BAN JOSE

RENO KOLO

MENO KTVH

RENO KCRL

KCSO

(D) MERV GRIFFIN MIGHTY MOUSE

O DONAHUE SESAME STREET (CC) O BATMAN @ GILLIGAN'S ISLAND

1 SPIDERMAN @ BEWITCHED DED IN NEWS MISECRETARIA

THREE STOOGES WELCOME BACK. PIONE 'Candleshoe'' (1977) Jo-

die Foster, David Niven.

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EVENING NBC NEWS O DICK CAVETT CD CBS NEWS B ABC NEWS 19 NOTICIERO

O GOMER PYLE @ STARSKY AND HUTCH 19 NEWS

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O LOBO "The Godfather" (1972) Marion Brando, Al Pacino. **O** NOVA D WALTER CRONKITE'S HAPPY DAYS MAVERICK 38 MOVIE "Topaz" (1969) John For-sythe, Karin Dor.

'Casablanca'' (1943) In-

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TWILIGHT ZONE

30 ALFRED HITCHCOCK
PRESENTS

THE ODD COUPLE

1:20

19 NOTICIERO **3** TONIGHT O MOVIE

"High Plains Drifter" (1973) Clint Eastwood, D ABC NEWS NIG-

190 JIM BAKKER MOVIE Buck And The Preacher" (1972) Sidney Politier, Harry Belafonte. 12:00

O CAPTIONED ABC (1977) Suzanne Somers, Robert Foxworth. MOD SQUAD

TOMORROW 1000 36 MOVIE

"One Of My Wives Is Missing" (1975) Jack Klugman, lizabeth Ashley. DIVONO "Smokey And The Bandit II" (1980) Burt Reynolds, Jackie Gleason.

1:35 "To Commit A Murder" (1970) Louis Jourdan, Senta Berger.

ONEWS (E) NEWS

III MOVIE "Glory Alley" (1952) Leslie Caron, Ralph Meeker.

FOR TWO

RADIO-

FM Stations KXPR (88 9) Classical / Jazz National Public Radio KAER (92.5) Beautiful Music KPOP (93.5) Rhythm 'n Blues KNGT (94 3) Easy Listening

KEBR (100 5) Religious KSFM (102 5) Mass Appea KEWT (105 1) Beautiful Music KYLO (105 5) Progressive Country KCTC (96 1) California Sound

KWOD (106 5) KROY (96 9) Adult Rock KZAP (98 5) Album Rock KXOA (107 9) Soft Rock

92 96 100 104 108 AM 54 60 70 80 103 120 140 160 KHz KGNR (1320) News Talk KFIA (710) Religious

KAHI (950) music /talk KPIP (1110) Spanish KJAY (1430) Religion Variety KRAK (1140) Country 14K" - Greatest Hits KFBK (1530) News/Talk/Sports KROY (1240) KCVR (1570) Spanish Language

Highlights

9 a.m. KFBK: Vaun Wilmott Show. Bill Eveland, KFBK Newsflight 15 pilot. Former San Quentin inmate Jerry Graham

KHYL: Best of Johnny Mathis.

Erik St. John Show. Mexican cookery with

Polly Murray. 7:30 p.m. KFBK: Classic Radio. "The Shadow... The

pay. The Shadow knows. . . KXPR: New York Philharmonic. Works by Copland, Stravinsky, Beethoven. Jerome Lowen-

weed of crime bears bitter fruit. Crime does not

thal, piano. Zubin Mehta, conductor. KHYL: Best of The Who.

KFBK: CBS Mystery Theater. "The Eye of the Idol" starring Tony Roberts. Gambling stands between a British officer and his fiancee in colo-



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cinema

Kristy a powerful performer

By Vernon Scott UPI Hollywood Reporter

HOLLYWOOD - Kristy McNichol, the accomplished little actress we watched grow up TV's "Family" series, has become a millionaire powerhouse in movies, calling her own shots, approving co-stars and

At 19, Kristy's power and independence spring from a single source, an acting talent that awes producers and fascinates audiences.

She is that rare young actress people loved on TV and are willing to pay \$5 to see in theaters, and not because she is a dimpled darling, fledgling sex symbol or the girl next door. She is everlastingly interesting to watch on screen.

Capriciously or not, Kristy delights in telling interviewers she is an "old soul" or the reincarnation of a thoroughly mature

Truth is, while Kristy looks 19, she is precocious in manner and style. She's also exceptionally intelligent. Kristy answers questions unflinchingly and directly. She doesn't seem to possess a giggle. Coy she

Kristy, who left home at 17, lives by herself in an apartment. She plans to move into her own house next year.

Although Kristy has a business manager, agent, press agent and personal manager, she calls the shots, makes the major decisions and manages her income, which is burgeoning rapidly.

She has a steady fella, hair-stylist Joey Corsaro, but has dated tennis flash John McEnroe and actor Christopher Atkins. She nipped off to Hawaii for three days recently with actor Tim Hutton.

Kristy is engagingly frank about her romantic flings and self-assured when it comes to her talent and her work.

She more than held her own with Marsha Mason in "Only When I Laugh" and made Tatum O'Neal look like an amateur in "Little Darlings." She sang beautifully in "The Night The Lights Went Out in Georgia" and packed a wallop in "White Dog.

Kristy sings again and demonstrates a flair for comedy in her new picture, "The Pirate Movie", with young Atkins.

In all, Kristy has starred in six movies in the past three years, more than any actress in Hollywood today.

Kristy's next movie, "I Won't Dance," will be made in Paris. Once again she has director and co-star approval. Neither job has been filled yet. Pragmatist McNichol will take her time using her star's prerogative.

"I don't think of myself as a star," she said, her sharp brown eyes alert. "Stars are in the sky. Being a celebrity is no problem. I don't let it affect me one way or another.

"I've always been independent and selfsufficient. I'm not a passive or weak person,



Kristy McNichol

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and that can be a problem with guys, especially my own age.

'I prefer men several years older than I am. Joey's 26. I don't know whether it's because I'm famous or because of my income or my attitude, but younger guys feel intimidated.

"Sometimes Joey and I talk about marriage but that's a long way off. I think I'll marry him someday because he's so family-oriented, and he's a good guy.

"I never go out with guys I can intimidate. They're usually too shy to ask in the first place or they feel inadequate.

"I look for special qualities in men. I dated a 28-year-old tennis pro named Jeff. He has a brilliant mind and is very sensitive. Joey is macho. Tim is strange. They're all different and interesting. I'm learning."

Kristy has no plans to attend college. She believes she is getting a broad education in show business, meeting people, handling business affairs and traveling across the country and abroad.

Kristy's world is going about the way she planned. She's determined to star in a movie version of "Peter Pan" but has been frustrated by Francis Coppola who is producing the film.

"I called Coppola and told him I really wanted the part," she said. "But he said they wanted to break the tradition and use a boy. Maybe I can still talk him out of that

"Mary Martin and Sandy Duncan made terrific Peter Pans. I know it's a part I could

But would Coppola give Kristy approval of co-star and director?

Stars race; model E.T.; Pirates set

By Gary Kale United Press International

NEW YORK - Stopping at the pits: Now there are two movie stars competing on the auto racing circuit. Paul Newman's expertise behind the wheel has been a headline event for years. Now, there's Robert Carradine, son of John Carradine and brother of actors David and Keith. Robert Carradine handles a 550-horsepower Corvette for the Trans-Am series.

'Auto racing is an objective sport while my acting career can be very subjective, Says Carradine, who has played in "The Cowboys," "Coming Home" and "Long Riders." "If I do well, or hopefully, win in Trans-Am, nobody can say I didn't do a good

"On the other hand, no matter what you do in a motion picture, there's always people criticizing your efforts.'

It Had to Happen Department

Hollywood Division:

Kids across the country will be able to buy

E.T. dolls, a plastic model of the lovable little extra-terrestrial who stars in Steven Spielberg's runaway hit movie, "E.T.

LJN Toys, which enriched the world's culture by producing the Brooke Shields doll a couple of years ago, will make E.T. in two versions, a 2 3-8ths inch-high walking windup doll and a 3-34 inch articulated figure with its own "speak and tell."

Jack Friedman, president of LJN, said the toys will sell for \$2.99 and \$3.99 each and

will be available be mid-August everywhere.

"The Pirates of Penzance," Universal Pictures' new musical moyie, will be licensed to pay-TV for one day only on a "sneak preview" basis next February concurrent with its release to theaters

The movie is based on Joseph Papp's hit lew York Shakespeare Festival stage production of Gilbert and Sullivan's 100year-old operetta, which soon begins its third year on Broadway.

The picture version will reunite the creative Broadway team. Papp will produce the film, which will be directed by Wilford Leach, who also wrote the screenplay with

choreography by Graciela Daniele.

"If you can't beat 'em, join 'em," is applicable to the movie business, which is convinced it has lost box-office dollars to the popularity of video games such as Pac Man.

Both MCA, the giant conglomerate that owns Universal Studios, and George (Star Wars) Lucas' Lucasfilm Ltd. have announced separately they will develop video games for coin-operated machines as well

as home game computers.

MCA Video Games Inc. has been created as a new division of MCA and will work partly through partnerships with other companies. Lucasfilm has joined forces with Atari, Inc.

Sonny Bono has been added to the cast of "Airplane II; The Sequel," joining Robert Hays and Julie Hagerty who starred in the original rip-roaring comedy two years ago.

Bono will play a mad bomber aboard the world's first commercial lunar shuttle. His wife. Susie Coelho Bono, will also appear in the film as the wife the bomber leaves behind on Earth.

Singer throws interviewer a curve; actress finally finds good TV role

WILLIE NELSON has shaved off his scruffy beard and

has cut that mop of stringy shoulder-length hair.
But that has turned out to be a cause of consternation for Barbara Walters, who is going to end up with a dated Nelson on part of her "20/20" special on Tuesday.

Walters had taped an interview with the "old-look"

Nelson for the ABC show and then recently went down to Florida with her cameras to record Nelson's concert for the program - only to find the country singer/actor had gone "clean."

"It's funny — you always tell people not to get married or divorced before the interview airs.

"Who ever thought of telling someone not to cut his hair?" Walters asked.

WHILE GENA ROWLANDS awaits release of Columbia's "Tempest" movie, in which she co-stars with her husband, John Cassavetes - and while Cassavetes is busy penning both a movie and a stage project — she is involved with her first television assignment in two

Until production wraps on Friday, she will be involved with Don Murray, Jessica Walter and Rob Lowe in CBS' dramatic "Thursday's Child," playing the mother of a teen-age son who undergoes a heart-transplant opera-

It is based on a true story and is, Rowlands says, "the sort of thing you certainly don't see much of on TV."

She says she wishes she had more opportunities to lend her talents to television, but the Oscar-nominated ("A Woman Under the Influence") actress makes it clear:

"I don't turn down a good role anywhere.
"Movies, television, plays — I'd perform in a garage if

'But I just don't find many good television roles. "In the last few years, there just haven't been really

good dramatic parts on TV "It's been mostly situation comedy, which I've never been involved in."

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with only one regret:
"We never had a wake for 'Lou Grant.'

"We all thought we'd be returning to the series after a short hiatus, and when the cancellation came, well, we never had time for the ritualized farewell — and it's an incomplete feeling.

Kelsey says she had that feeling all along, in spite of the protests which have sprung up over axing the show in which she played reporter Billie Newman.

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Willie Nelson



Marilyn Beck

Chicago Tribune-New York News

Exhausted "physically and emotionally," she and her husband, Glenn Strand, plan to hang out awhile at their Massachusetts farm.

And then Kelsey says she plans to make her return to the stage — in an understated style.

"A friend has offered me the use of his off-Broadway theater where I'd like to mount a dramatic production.

'It would give me a chance to flex my muscles. 'And then I'd like to branch out to Broadway - if

THE LOS ANGELES COUNTY Commission on Obscenity and Pornography will be watching closely the development of the television series version of "Paper - the ABC-TV movie about two 16-year-old models which scored a No. 2 slot in the national Nielsens

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She says she also is worried that "if the same people who wrote for 'Charlie's Angels' are writing it, we may be in trouble.

"You run into a real problem when you make that

scene look too glamorous.

Producer Leonard Goldberg, who counts "Charlie's Angels" among his many credits, naturally doesn't share Lertzman's concerns.

He says Lertzman is caught up in a crusade to convince the industry that the use of young actresses as teen-age sex symbols has resulted in countless youngsters emulating their celluloid role models and has led to flood of young runaways who have descended upon Hollywood in the hopes of becoming another Brooke Shields, only to end up being involved in porno produc-

"We've had casting agents and other industry people express their concern about the situation," Lertzman

ays.
"Yet, we keep seeing this glamorization.

year-olds into sex symbols, and I've have been told, 'What do you mean? Sixteen-year-olds are sex symbols.'" "I've talked to writers and said it's wrong to make 16-

Goldberg responds, "I'm against child pornography.

How can you be in favor of it?

'And I don't think I've done anything to advocate it." He defends "Paper Dolls" as a reflection of "what exists in the world.

And he says he doesn't believe "every little girl should be dissuaded from being a teen-age model or actress

"It is a thoroughly acceptable way of making a living within the framework of what parents feel is accept-

Asked if the weekly "Paper Dolls" show would be a junior version of the "Charlie's Angels" series that was credited with starting television's "jiggle" phase, Goldberg says, "'Charlie's Angels' was a fantasy adventure.

"The new series, if it goes — and ABC and I won't decide if it will go until the material is developed and we see if it's worthwhile — will be based on relationships between teens and teens and their parents.

The world of modeling and fashion will be just the

But even the sample of that cake which was provided in the two-hour "Paper Dolls" movie left a bittersweet taste in Lertzman's mouth.

"The movie kind of gave both sides of the story," she says, "but they did have the girls wearing some very sexy adult clothes.

ELIZABETH TAYLOR picked up a bauble for herself at London's Portobello Road market recently, but it won't raise the insurance premium on her fabulous jewelry collection.

The latest addition to that collection: a \$1 string of lavender-colored glass beads.

LARRY HAGMAN is back in Dallas for new-season shooting of his CBS series "Dallas" after a European holiday that culminated in Italy, where he was mobbed by so many fans that it became necessary to employ the

services of two bodyguards.

Hagman knew "Dallas" had just completed its first

year's run on Italian television, but he says he never expected the show or his J.R. character to have made such an impact in that country.

He says that when he and his wife Maj visited San Marco Square in Venice, they were surrounded by a throng of more than 3,000 people.

TEEN IDOL CHRISTOPHER ATKINS has invested a big hunk of his "The Pirate Movie" income in a palatial Palm Springs, Calif., pad.

But he doesn't have to worry about spending much for

He has decided he will furnish the home with nothing

but pillows — big, sensual, puffy pillows.

And speaking of sensual, his fans should be delighted to learn that Atkins wears the same barely-there loincloth in 20th Century Fox' "Pirate Movie" that he wore in "The Blue I agone" "The Blue Lagoon."

He refers to it as "my blue blanket." Meanwhile, Atkins will be making his singing debut on the television show, "Solid Gold," on July 16, singing "How Can I Live Without Her?" from "The Pirate Mov-

AL PACINO AND TUESDAY WELD have informed 20th Century-Fox they will be doing absolutely no interviews to help promote their "Author! Author!" movie.

That doesn't mean that movie is bad (it is, in fact,

supposed to be excellent).

What it means, at least as far as 20th Century-Fox can ascertain, is that the elusive Pacino and the reclusive Weld simply refuse to be put in a position where writers might ask, "Is this art imitating life?"

The couple ended their love affair long before they began the film which has her deserting him and their marriage for another man.

But the two stars remain sensitive about the subject of

their past involvement. They were tender and solicitous toward each other during "Author! Author!" shooting.

But Tuesday even failed to show for an appointment at which publicity photos of her, Pacino and co-star Dyan Cannon were scheduled to have been shot.

"DYNASTY" HEARTTHROB John James has a gen-

He is in Italy working on a "Love Boat" episode and has sent his agent, Dolores Sancetta, a first-class round-trip plane ticket to join him in Rome so they can celebrate the sixth anniversary of their association in style.

It's not a romance — just a very special friendship, he

Capyright 1982, Editor's News and Features International



Gena Rowlands

Chris Atkins is about to make his singing debut; Was Frank Sinatra a CIA worker during LBJ years?

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DID FRANK SINATRA work for the CIA during Lyndon Johnson's White House reign?

That is what Peter Malatesta claims in his new "Party Politics"

But Sinatra responds, "Like everything else in the book, it's all

Actually, the quote — transmitted via a Sinatra aide — was altered a bit for the sake of reader sensitivity.

But I'm sure you get the gist.

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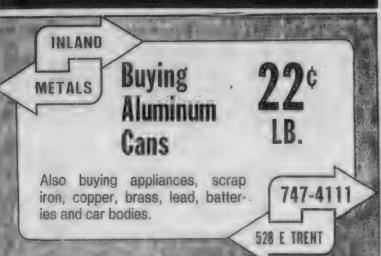
Influence") actress makes it clear:

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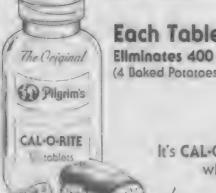
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'The movie kind of gave both sides of the story," she says, "but they did have the girls wearing some very sexy adult clothes.

ROBIN WILLIAMS and his wife, Valerie Velardi, are seeing America the hard way.

She is accompanying him on his nightclub tour, which is taking them from city to city by chartered bus.

"DYNASTY" HEARTTHROB John James has a generous streak

He is in Italy working on a "Love Boat" episode and has sent his agent, Dolores Sancetta, a first-class round-trip plane ticket to join him in Rome so they can celebrate the sixth anniversary of their

It's not a romance — just a very special friendship, he says.

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outtakes

The envelope please.

'Amityville II,'
'Beach Girls' and
'Great White' make
list of 10 worst films

By HAROLD REYNOLDS

MARQUEE MOVIE CRITIC

hen a motion picture is very special, sometimes there aren't enough words of praise that can adequately describe it. But when a film is very bad, the less said about it the better.

Therefore, the following is a list of 10 very bad films that appeared on the Coast during 1982. They are, in alphabetical order:

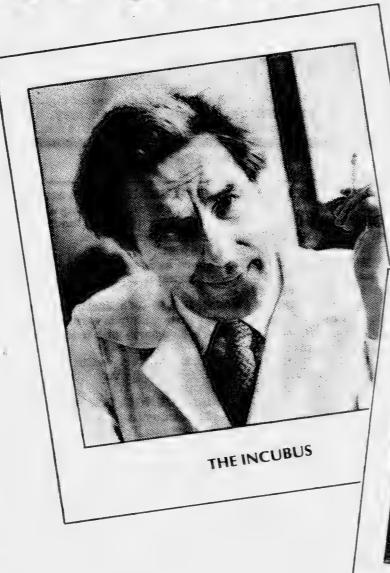
1. Amityville II: The Possession (MGM/UA Entertainment Co.) — Directed by Damiano Damiani. In 1979, The Amityville Horror made a lot of money, featuring James Brolin and Margot Kidder as the owners of a haunted house in New Jersey. So someone came up with the great idea of filming a "prequel" to Amityville, depicting the mass murders that occurred in the house before Brolin and Miss Kidder purchased it. Besides ripping off The Exorcist and The Omen, the film also treated moviegoers to the sight of a possessed youth gunning down his entire family in living color.

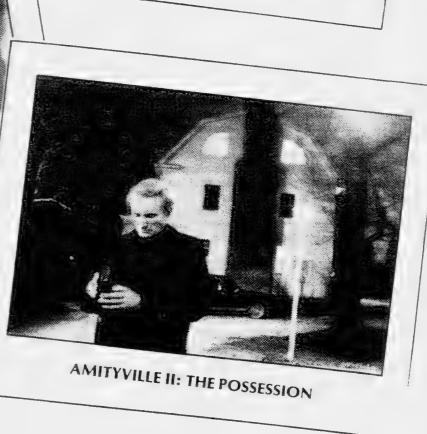
2. The Beach Girls (Crown International Pictures)
— Directed by Pat Townsend. This film was your typical low-budget, R-rated, drive-in fare, the kind of movie that's eternally popular with teenagers. It had all the elements of the "T and A" genre: amply endowed beach bunnies who jiggled at the drop of a hat, macho lifeguard types, marijuana gags and a free-form plot that never really got anywhere

3. Great White (Film Ventures International) — Directed by Enzo G. Castellari. If this Italian-made film about a killer shark terrorizing a coastal town reminded you of Jaws and Jaws 2, you weren't alone. Universal Pictures, which produced the two previous films, sought an injunction against Film Ventures, claiming that Great White was substantially the same in format and similar in 20 instances. Universal was right on target when you consider that the late Vic Morrow portrayed a crusty, Robert Shaw-like sea captain.

4. Homework (Jensen-Farley Pictures) Produced and directed by James Beshears. Sexand teen-oriented picture that tried to cash in on the successes of Private Lessons, Porky's and actress Joan Collins (a.k.a. Alexis Carrington of TV's Dynasty). Miss Collins did the film in the late 1970s before her stock soared. To her surprise, it came back to haunt her. The film and its ad campaign were structured so that it appeared Miss Collins was involved in a nude scene. She sued, however, and successfully forced the filmmakers to re-do the ads and acknowledge that a double was used for the nude scenes. Also surprised by the worthless feature film were three other actresses who appeared in it-Carrie Snodgress (who said she thought it was an anti-drug film when she was making it), Lee Purcell and Betty Thomas, currently of Hill Street Blues.

5. Inchon (MGM/UA) — Directed by Terence Young. Even the great Lord Laurence Olivier couldn't save this historical drama, based on one of the key military invasions of the Korean War. Filmed in 1979, the picture had difficulty finding a distributor, probably because of the fact that it was financed by the controversial head of the





JINXED

Unification Church, the Rev. Sun Myung Moon. By the time it was released last summer, one of its stars, David Janssen, had died. As a result, some genius decided to remove all scenes involving Janssen—as if he had never existed. The poor editing stuck out like a sore thumb. Olivier's Gen. Douglas MacArthur possessed one of the most peculiar accents ever heard in a motion picture. Among the other actors appearing in this embarrassing production were Ben Gazzara, Jacqueline Bisset and Richard Roundtree.

6. The Incubus (Film Ventures International) — Directed by John Hough. What's an incubus, you ask? According to Webster, it is an evil spirit believed to indulge in sexual intercourse with women at night. This film dealt with a mysterious series of brutal murders and savage rapes—assaults so violent that the uteruses of female victims were frequently ruptured. But the film's biggest mystery was why a class actor and filmmaker like John Cassavetes would be caught dead appearing in it.

7. Jinxed (MGM/UA) — Directed by Don Siegel. Speaking of being caught dead in a bad film, consider the case of veteran character actor Rip Torn. Midway through this awful Bette Midler film, his character purposely electrocutes himself in a shower and remains onscreen as a corpse for about 15 minutes. At least he fared better than Miss Midler and co-star Ken Wahl, who barely could disguise their real-life contempt for each other.

8. Kiss My Grits (Kodiak Films) — Directed by Bobby Roth. This low-budget film, starring Bruce Davison, Susan George, Bruno Kirby and Anthony Franciosa, is my nominee for the worst film of 1982. Set in the West, it had a useless plot about a ne'erdo-well (Davison) who romances the girlfriend of a local mobster, while trying to escape the clutches

of a corrupt sheriff intent on sending him back to prison for a trumped-up parole violation. All this and car chases and mud-wrestling, too!

9. The Pirate Movie (20th Century-Fox) — Directed by Ken Annakin. Incredibly, this Australian-made release was a diluted version of The Pirates of Penzance, the 19th Century comic opera by the team of Gilbert and Sullivan. Regrettably, it starred two American actors not known for their singing-Kristy McNichol and Christopher Atkins—and had the gall to tamper with Gilbert and Sullivan's lyrics. It even combined their memorable songs with forgettable rock-oriented music. And despite its 19th Century setting, the film even tried to lampoon such 20th Century films as Star Wars, Raiders of the Lost Ark, Jaws and The Pink Panther. Thank heavens. a more traditional film version of The Pirates of Penzance is scheduled for a February release. It will star Linda Ronstadt, Kevin Kline, Rex Smith, George Rose and Angela Lansbury.

Brian Stuart. Awful sword-and-sorcery tale pitting magically—and physically—endowed twin sisters against an evil ruler who happens to be their father. This film featured bargain basement special effects and extremely low-budget sets. Even the production company's ad campaign apparently was confused by the subject matter of the film. Although it is about two sorceresses, the movie's title would have you believe it was about one. Even its ad campaign declared, "Behind her beauty burned the magic of the gods."

DISHONORABLE MENTION: The Beast Within; Forced Vengeance; Jekyll and Hyde . . . Together Again; Megaforce; National Lampoon's Class Reunion; The Seduction; The Sender; Summer Lovers; Yes, Giorgio; and Zapped!

Aussie film industry aiming at U.S. market

By PETER O'LOUGHLIN The Associated Press

SYDNEY - After 60 years of being upstaged by Hollywood, the Australian movie industry is suddenly establishing its presence and prestige internationally,

And in what might be called Australia's revenge, Aussie producers have their eyes firmly fixed on the huge American film, television and pay-TV market.

Already two major Australian films, Breaker Morant and Gallipoli, are making money in North America. A mini-television series, A Town Like Alice, won an International Emmy award for best drama and had a highly pcaised run in Canada, Britain and the United States.

There are 32 movies or mini-television series in production or planned for the next year on locations across the continent, ranging from the deserts of the outback to studios in Sydney's Dockland.

And they all have bigger budgets and ambitions than anything that has gone before.

At an old mansion on the outskirts of Melbourne, two

young American actors, Kristy McNichol, Emmy-winning star of Family, and Christopher Atkins, the teenagers' heartthrob from Blue Lagoon, are polishing their song-and-dance routines for The Pirate Movie.

Loosely based on Gilbert and Sullivan's light opera, The Pirates of Penzance, the movie has the Australian film industry baffled — first, because the producer, David Joseph, has never made a movie before; second, because there has never been an Australian musical mo-

vie. and third, because McNichol, 19, and Atkins, 20, have never sung or danced before.

Joseph, a fast-talking former record company executive who once lived in Los Angeles, has raised \$6.84 million (U.S.) to finance the movie, the most expensive Australian production to date.

Meanwhile, at the government-owned Film Australia studios in Sydney, Byron Kennedy, 31, is completing his second major movie, Mad Max II.

His first movie, Mad Max, was made for \$399,000, and Kennedy says it now has grossed \$100 million at the box office worldwide. Mad Max II is costing \$3 million, says Kennedy.

The story is set in the future, in a world almost depleted of gasoline, where bikers and punk-rock-style baddies try to capture the last gas supplies from the

The movie's star is Mel Gibson, a New York-born actor who came to Australia when he was 12. He is also the star of Gallipoli, a lavish film about Australians in the First World War which now is showing in the U.S. and Canada to critical acclaim.

Kennedy has a forthright comment on why Australian films are beginning to take off internationally.

"It's not that Australian movies are so fresh," he says. "It's that American movies are so bloody bad. Hollywood is so stale, so stodgy and deal-oriented."

ACATHA CHRISTIE'S

Another ambitious film project has begun in a former steel factory in Sydney where parts of New York are being re-created for a musical starring American Alan

EVENINGS

7:00 & 9:00

The movie is called The Return of Captain Invincible. Arkin plays a comic cross between Superman, Captain Marvel and Monty Python who has become a disillusioned alcoholic because he can't tell the good guys from the bad guys any more.

For the traditionalists in Australia, such trends are crass and possibly unpatriotic. The Pirate Movie is regarded as an American movie in Australian costume.

"It is outside the mainstream of Australian film-making," says Joseph Skrzynski, general manager of the Australian Film Commission, the Australian government-funded — \$6 million last year — organization which has been the powerhouse of the film revival.

The commission helps fund production and produces some 70 documentary and special short films a year through its Film Australia production company.

Its success since its inception in 1972 can be judged by the fact that between 1970 and 1980, 120 films were made in Australia, compared with 13 in the previous

Less than a dozen of the 120 have been financially succsssful, possibly because they focused on artistic achievement and the development of u distinctive Australian flavor, at the expense of popular box-office

Some Australian producers and directors now are moving to cash in on the favorable publicity the resurgent Aussie industry has attracted in America.

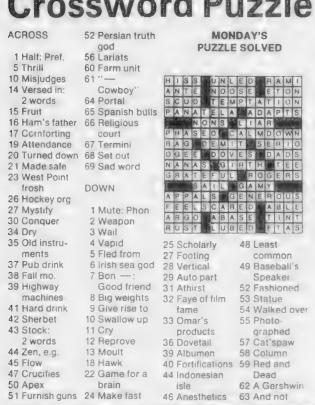
'It's trendy to like Australian movies in the States at the moment," says Henry Crawford, 33, producer of A Town Like Alice. "But it's a fad that could easily change.

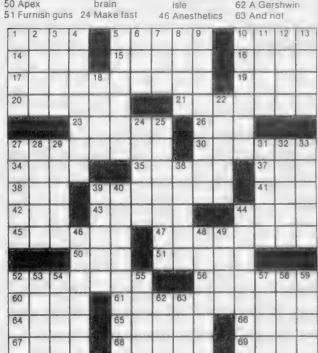


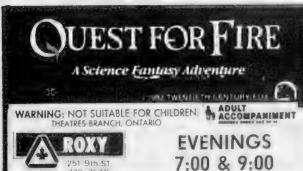
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6.30: Religious Programs.

8.30: TEN's World Of League.
8.32: KB Cup — Final. Newtown v Manly (Replay). 9.30:
The Big Game — Easts v
Manly. 10.45: Preview.

11.00: Greek Variety Show.

12.00: Movies - Red River Robin Hood (43, Rpt, b/w). 1.10: Fantastic Planet. Animated. 2.40; Support Your Local Sheriff (69, Rpt).

4.30: Animal World.

5.00: Solid Gold - Glen Shorrock.

6.00: News, Sport And Weather.

6.30: Young Talent Time.

7.30: Debby Boone - Variety.

8.30: Movie - One On One (AO, 77). A shy country high school basketball star cannot cope with the competitive atmosphere of college sports. He falls in love and places his priorities accordingly. Robby Benson, Annette O'Toole.

10.30: The Swashbucklers — A behind-the-scenes look at the making of The Pirate Movie which stars Chris Atkins.

11.00: Entertainment This Week - (AO). American show-biz.

12.00: Search (PGR, Rpt).

1.00: Religious. 1.35: Close.

The Swashbucklers - A behind-the-scenes look at the making of The Pirate Movie which stars Chris Atkins.

When the actors went out, Glad 'bloody near fainted'

EVERY film made in Australia carries the approval of Actors' Equity. Without the approval of the entertainment industry's biggest union, a film is not made. PAUL BYRNES reports on Equity and its founder, Hal Alexander.

T is fitting that the story over the election of a Lest-winger. of Actors Equity, a little union become strong, should have involved a lot of

The story mirrors Australian labour this century. It starts in the Depression, takes in communism. crime and corruption, the rise of the Catholic Right and the groupers, McCarthyism.

There are dramatic events such as the takeover of 1939, the strike of 1944, the internal battles of the late 1960s and reconstruction in the 1970s. Tactics, skirmishes, animosities, in short, a saga.

Equity is now the union in the. entertainment industry. When it

speaks the industry listens.
"We have a philosophy of never threatening what we can't deliver," says the new general secretary. Mr Michael Crosby, one-time Christian brother, short-time actor. His father and grandfather have also been active honorary officials, a tradition that runs strongly in

When Equity announced its updated policy on importing foreign actors at a press conference last week, the industry listened because a film does not get made here without Equity's approval.

"No imported artist for films with a budget less than \$3 million, except in the most exceptional circumstances," they said and some producers gasped.

"It's against legislation; it's against the laws of this country," Mr Ted Hamilton, a long-time actor and producer of The Pirate Movie, was reported as saying. There are times I think I took the wrong turn on the way back from the United States and landed in Russia."

At a meeting in Sydney last Sunday, he floated a new organisation for actors, to be called the Screen Actor's Guild of Australia,

It is not the first time someo has talked about an Actor's Guild. In the late 1940s, when the anticommunist Right wing attempted a takeover, things were less subtle.

At one meeting, there was uproar

The chairman adjourned the meeting but the crowd would not leave.

Hal Alexander, the general secretary and dominant force in the union for over 40 years, went outside and switched off the lights.

"I stood there armed with a chair and very loudly warned them to stay away or I would crack them. They yelled at me to turn them on again and I said, 'You just have a

Equity officials will not need chairs for the present challenge. Times have changed.

"The proof of the pudding is in the eating," said one official of Equity. "Let's see what Ted Hamilton comes up with."

0 0 0

N October, 1939, just after war broke out in Europe, an ex-traordinary meeting took place in the old Manchester Unity building in Castlereagh Street, Sydney.

"It should be turned into a bloody play, you know," says Hal Alexander, now 81 and living in peace and quiet in Dural.

About 50 people had gathered that afternoon for the annual general meeting of the Actors Federation, a body formed in 1921, the forerunner of Actors Equity. The majority were new members intent on taking over.

Alexander, a 37-year-old dancer, was their leader. A thin, serious looking man with spectacles, he had joined the Communist Party in 1938, though he never let it be well

"It was them that made me politically aware," he says now.

Whatever the boss decided, he did. There was an award in existence but we knew nothing about it. I was a complete ignoramus at that stage, knew nothing."

Alexander grew up in Newcastle and had been playing with variety shows around the country, touring with J. C. Williamson's and the shows of Ernest C. Rolls. He got into trouble with management on several occasions for industrial stirring and was eventually sacked in Sydney at the end of 1937.

"The boys threatened strike but I



said 'No, you won't win a strike'.

He got a job in an up-market sly

grog shop in Hunter Street called

the 400 Club, run by the notorious

Phil (The Jew) Jeffs. "Floor man-

ager was the title, but I was a drink

Alexander and about eight JCW

dancers and chorus members, some

of them friends, used to meet at the

400 Club in the early evening

before it opened, to discuss union-

and that most of its members had

left it. It was hopeless. It never did

anything and you never heard of

The Alexander group got the rule

books of the Actor's Federation

and joined up about 30 supporters,

who appeared en masse for the

annual general 'meeting in the

Manchester Unity building in 1939.

unopposed.

votes to 30.

A new committee was elected

Then came the ballot for general

secretary. Hal Alexander stood

against Bertie Wright, the then

secretary. With about 15 postal

votes, Mr Wright was elected by 31

One of Alexander's group then

"We found out there was a union

waiter". His tips were his wages.

But from then on I became union

conscious."

Hal Alexander in 1950, left, addressing Tivoli dancers, and this week at his home in Dural.

got up and complained that there were unfinancial members at the meeting who had voted.

A member of Alexander's team said he was unfinancial and had voted for Wright. The chairman, a Wright man, tried to dismiss the claim. The newly-elected president. an Alexander man, ordered the chairman off the stage. Bertie Wright could see the writing on the wall and offered his resignation. Alexander took over as secretary

and the new team was away. Actors Equity now has a budget of about \$800,000 a year and 7,000 members. In 1939, it was penniless, as the new regime soon found out.

The story illustrates much about the roots of Equity, which are entwined with the personality of Hal Alexander, who reigned as general secretary from that day in 1939 until he retired in 1971, at the age of 69.

Hal Alexander was a major tactician, ruthless, somewhat dictatorial, a born leader and a man committed to his political ideals in all he did. Largely by his own efforts in the next 10 years, he built Equity into a strong, united and industrially militant union. He used basic industrial tech-

niques, combined with his own

natural cunning. He began visiting area. They had no shop floors, just theatres regularly, while still selling sly grog at night, because the union had no money to pay his wages.

"I started pulling the award on Williamson's. Slowly but surely we started to get members. In 1942, by this time I was finished with Phil The Jew, Williamson's were doing tremendous business and put on a five o'clock session, a Shakespearian turnout." Some of the cast were Equity

members and others were amateurs. He found out that the amateurs were only being paid five shillings a performance, as expenses. He went to see the manager of JCW who argued that the actors were not in Alexander's union. Alexander replied that they were covered by a State award; which JCW's legal advisers found was correct.

"They joined the union then. They got about 25 quid each, and they hadn't even complained."

0 0 0

QUITY has never had a full national strike. With jobs so scarce, and employers so diverse, it was not a good tactical weapon. They had to rely on the ability to hit hard in a localised

temporary groupings for particular shows, so unity was paramount. And the key to unity was a closed shop.

The fight for a closed shop came in a spectacular strike in May, 1944.

JCW was putting on Katinka, at His Majesty's in Melbourne, starring Gladys Moncrieff and a comedian, Don Nicol, According to Hal Alexander, Nicol started the strike, because Moncrieff and two dancers were non-members.

Hal' Alexander went to Melbourne to lead it. In Sydney, his close associate, Hal Lashwood, now a councillor in Waverley, was Because of the issue, and no

doubt because of Hal Alexander's contacts, it had the sympathy of other militant unions, including those with communist links.

In Melbourne, the full cast of Kiss and Tell at the Comedy Theatre walked out and most of Katinka, though JCW kept that show going. Miss Moncrieff pro-claimed that "intimidation is the chief means used to persuade artists to join its (Equity's) ranks and I will not stand for that."

In Melbourne, the striking JCW

actors put on their own show, Stars and Strikes, paying the actors more than they were getting with JCW. University students bought tickets to Katinka and let off stink bombs

In Sydney, during performances of JCW's *Lilac Time*, wharfies and other unionists were cued to respond to a particular line.

When the leading actor said, "Oh, what will I do in the spring time?" the unionists in the audience shouted, "Join the bloody union".

In the third week of the strike, the ACTU ordered the actors back to work, but they defied the ruling. Hal Alexander was then asked if Equity would accept arbitration by the then Minister for Labour, Mr. E. J. Holloway, himself a staunch

At the meeting, says Hal Alexander, Holloway listened intently to both sides, then stood up and gave a speech on unionism, and ordered everybody to join the

"Gladys bloody near fainted," says Hal Alexander. The night the strike ended there were thousands of jubilant people cheering wildly outside JCW's Theatre Royal in Sydney. The union had won spectacularly and performers rushed to

Actors Equity had arrived.

0 0

HE closed shop is the core of the union's power. You can't work without joining the union and the industry accepts that iobs should be offered to Equity members first. Foreign performers such as Frank Sinatra have had to pay their dues to perform here.

nly two men have dominated the leadership, Hal Alexander and his son Bob. Bob started as office clerk in 1948 and served as assistant secretary under his father from 1950 and as general secretary from 1971 to 1973 and 1975 to 1982. In 1941, aged 16, Bob Alexander

For most of the past 43 years,

joined the Communist Party. Though united with his father in objectives, they were often completely opposed on methods, and

In the late 1960s, the clash between father and son precipitated a split in the union which took years to repair. Hal organised his traditional power base, the variety performers, and Bob's base was the Meetings became slanging

matches and points-scoring exercises. For about eight years, father and son rarely spoke to each other except on union business. Memos became weapons.

Neither looks back on that time fondly. Relations are better now. "It wasn't a very nice situation," says Bob Alexander, now assistant

to Michael Crosby. The unity which had been built up suffered, because the small problems of individual members

were not being looked after as they had been. But the split in the union-was more than personal. It represented a period of revolution. Old tyle rough and tumble unionism, the kind Hal Alexander was a master of, was not as appropriate. The union had gone through a period of growth and hard-won gains, achieving many of their objectives

When the young Turks like Uri Windt and Michael Crosby joined as organisers in the mid-1970s they found a union in need of reju-

"Uri and I sat down and decided the thing the union needed most was unity, to get away from faction fighting," Michael Crosby said. People were not turning up to general meetings because they didn't want to get involved in all that fighting. We said we'll just try to deliver a service to members.

"When a member rang up we called him back, we would solve his problems, we'd get his money for him, we'd try to move the award, we would go to the Commission for

"Out of that, over the past four years there has been a growing confidence in Equity's ability to deliver the goods."

Crosby and Windt then set about trying to "tackle the macro-issues". the main one of which was jobs for

"We tackled the things like lobbying governments for more funds for the theatre, like taking a very active role in the film lobby. getting 24 months instead ofic12

months for the making of a film (so that it still gets the tax concessions), the whole defensive employment policy." Mr Crosby is now very proud of the union. "We have far greater

structural problems than any other trade union and we manage to get around most of them. "When we solve a dispute it enerally involves just one person.

We have 7,000 members and every time one is employed that is one

He is also proud of the union's progressiveness, particularly that it has several women in top positions, such as Sue Beal, assistant Federal secretary, and Janette Paramore, NSW secretary.

To be fair, that the union is looking to the future owes a lot to

Your child may be starting school too early positive and for the parent this

By JILL MARGO

UST because your sixyear-old shows no positive interest in school, tries every ploy to avoid going and never touches homework, doesn't mean he is lazy or poorly molivated.

It's most likely he's one of the 10 per cent of boys who, despite perfectly normal intelligence, are developmentally delayed and have been pushed into school too

Dr Simon Clarke, a pediatrician who runs a clinic at Westmead Hospital for children with learning difficulties, says children develop at different rates and in many respects, around this age, boys are more immature than

Boys can be a year to 18 months behind in co-ordination, reasoning and socialising and he has found they are singled out eight times more frequently than girls for remediation and learning

Although the gap can continue into puberty, they catch up ev-The children particularly at risk

are those who are chronologically young for the class, who are born just a month or two within the limit and are sent to school at the earliest possible time. These children will always be

around six months younger than the rest. If they are developmentally delayed too, the first time they walk through the school they can, in many ways, be like three-year-olds.

Parents have the opportunity of holding their child back but are often reluctant because it means the child will always be slightly older than his peers. It can also be economically necessary or simply convenient to send him off.

Dr Clarke believes that even very young children are extraordinarily aware of their performance at school but because they don't vocalise it, their parents assume it doesn't mean anything to them.

They're acutely aware. They know roughly the position in class and how they are performing in relation to the other children. "The child who acts out, the

class clown, is often the child who

is doing poorly and who makes out learning means nothing because he has no success at it. The only way he can achieve recognition or social success is to act

Dr Clarke firmly believes children shouldn't be pushed. Parents should try to be sensitive to their child's individual development because to pressure him could be counterproductive.

Not only will it interfere with

the relationship between parent and child but it will affect the child's interactions with his peers and can severely prejudice him against school. Greg Rowe, a senior guidance

officer with the NSW Education Department, who also runs the clinic, believes there are hidden dangers in sending a child to school too early and making him experience failure. "If a young child is asked to do

something he is incapable of doing there is an immediate threat to his ego. Ask or expect this enough times and he'll develop some sort of defence mechanism. "This can vary from mild

inappropriate or irrelevant behaviour like the child who continually drops his pencil or who has to go to the toilet to get away from a nasty situation, to more extreme forms of withdrawal where the child just sits in a corner or to inattention where he acts out."

Mr Rowe, who taught for 10 years before becoming a school counsellor, says it is very impor-tant for kindergarten to be a year without failure. "A child who experiences con-

tinual difficulties at kindergarten could develop behaviour patterns and attitudes that would put his future learning at risk." Often, in an attempt to avoid

failure, a school will give an ed lines? immature child a special program appropriate to his level of development. In some cases the program doesn't comply with the parents' expectations of school and they complain the child is just playing and not being taught anything significant.

So a conflict between the home and the school arises with the victim being the child.

0. 0 0 70 help parents ensure that kindergarten is not fraught

has drawn up a series of questions

with difficulty, Mr Rowe

Dr Simon Clarke, left, and Greg Rowe with Katrina Foster, 8.

that could serve as a guide to the child's readiness. These could be particularly useful for sons born just within the age requirement. Some of the questions are:

auditory discrimination? Can he distinguish between words that sound nearly the same? Has he developed good visual discrimination? Can he see the difference between two similar

Has your child developed good

Can your child hold a book firmly and turn the pages by himself? Can your child use scissors to cut large simple outlines involving straight and curv-

Can he hold a thick crayon or pencil correctly and draw in bold confident lines? Can he retell a simple story in the order it was Does the child show the begin-

nings of organisation and method in the way he tackles simple tasks such as tidying a room, putting away toys and playing games? Does your child share and take turns when required?

Mr Rowe thinks it is psychologically better for the child to be held back at kindergarten than to have to repeat a year at school.

Around the ages of five and six children don't appreciate age differences between themselves and their peers but once they have started school they have an es-

However, once the child has begun and is discovered to be developmentally delayed, Dr Clarke says it is more beneficial for the child to repeat a year than to go ahead and struggle.

tablished position in the hierarchy

and have made mates.

He thinks a child will get over the effects of repeating far more quickly than it will the trauma of not understanding what is going on in the classroom.

When the question of the child repeating comes up, parents can go through a range of uncomfortable feelings starting with dismay and embarrassment to guilt that they haven't done the best for the child. They fear he will be labelled dumb and feel

But Dr Clarke says although the child might feel stigmatised for the first few months, it responds dramatically once it is in the new peer group, is working 'at a more appropriate level and is able to cope.

own feeling of insecurity on to the child but the children are really

far more flexible than adults." Poor development can manifest itself by the boy complaining of stomach aches, headaches and continually not wanting to go to school. When the parent sits down to supervise homework they should be able to see if the child is having difficulty.

What frequently happens is the child has difficulty, the parents get annoyed and then the child becomes upset. Dr Clarke said he's constantly amazed at how few parents actually go to talk to

At the clinic the parents who do the best are those who understand the development stage their children are at and don't attempt to push them. The ones who do the worst are those with high expectations or who overprotect and cosset the child.

Parents generally make bad teachers and what they have to remember is that from them the child needs affection and reassurance not only lessons. Interactions over homework should be

means patience and understanding.

"Children inherit their parents' sense of ambition and the parents seem unaware of how much ambition their children have. If the father is highly ambitious the only thing that will stop the child achieving is if the father pushes him into situations beyond what can be expected of him and which

Children who top the class in the first years under parental pressure are often not heard of

The Learning Difficulties Clinic at Westmead is booked up for two years but if parents are concerned about their child's readiness to start school they could approach one of the Educational Clinics operated by the Department of Education or Community Health Centres operated by the Department of Health, Parents could also contact. the actual school the child is to attend but, they should remember that some schools are anxious to keep up enrolment numbers.

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GETTING in early is movie man John Hanrahan, who plans to show an exclusive interview with American actor Chris Atkins after tomorrow's midday movie on Channel 7. Atkins arrives in Sydney on Thursday to promote The Pirate movie. which also co-starred Kristy McNichol and Garry McDonald. Apart from his interview with Atkins, Hanrahan is incorporating into

the segment a look at how the \$7 million musical was made. 60 THE SUN-HERALD, AUGUST 1, 1982

A dreamer who can't believe his luck

Behind face of the world's symbol



By ALISON STEWART

"Dream on, 'cos dreams do come true . ." Nothing sauve or sophisticated about that line, uttered as it was, with just a trace of mistiness in his pale blue eyes.

At first meeting, it is tempting to dismiss America's No 1 boy sex symbol as, well, a bit of a drongo.

Some of his quotes are heavy with golly gee goshes and wideeyed wonder at his good fortune. Some are loaded with down-home sentimentality, the kind that causes people to look the other way and clear their throats.

But Christopher Atkins, 21, star of the soon-to-be-released The

Pirate Movie and better known for his role opposite Brooke Shields in The Blue Lagoon, is not to be taken merely at face value.

Look behind the facade and you will find neither a phony, nor the woman-killing sex symbol the publicists would have him be.

Instead there's a dreamer, an eternal optimist, a somewhat emotional, sensitive person.

The sentimentality that creeps into his prose now and then is not calculated Hollywood hype of the Love Story genre. It's just the outpourings of someone who can't believe his luck.

Wide-eyed

Two years ago, he was plucked from New York suburban obscurity to become a superstar. With stardom, came fortune, popularity and fast cars. After two years, the glossy veneer has not yet dulled for Chris Atkins. His eyes are as wide and sparkling as ever, like a child with a fistful of lollies.

"I get so excited. There are so many neat and wondrous things I go through and I want to share them," he said last week. He is in Sydney to promote The Pirate Movie which opens on Thursday.

Animated with emotion, Chris recounts a story of how he was able to share his good fortune with a young paraplegic. "You've got to be able to give yourself and if you can make just one person happy, it makes it all worthwhile.

"Here's a story that broke my heart and made me feel that all the nonsense and bullshit, excuse me, of acting was OK.

"I was in a hotel in Los Angeles promoting Blue Lagoon when I happened to see this little girl. She must have been 11 or 12 and she had this bandage around her head. Something ripped through me like I've never felt before in my life.

"I knew exactly what she was going through — I had my knee injured badly at school and I remember all I had wanted to do in life was be a professional athlete.

"All I could see was my friends having a good time and I was stretched out in the back of a station waggon on top of pillows. I could hardly walk, it hurt so much.

"I ran to this girl and wrote on a picture of her: 'Dream on, 'cos dreams do come true,' because it's a favourite saying of mine. I told her to just keep smiling and the tears started coming out of this little girl's eyes and I just felt so good.

"Her mother pulled me aside and tears started welling in her eyes and I almost started to cry, too, and she told me her little girl was temporarily paralysed from the neck down. She had a brain tumour.

"It was a special moment, one of those things in life that just make everything so worthwhile."

Chris Atkins's enthusiasm is startling and refreshing. There's nothing jaded about his perception of the film industry.

Spoof movie

"You're only as successful as people make you. All those screaming, yelling girls who say you're the greatest make you feel like you're pretty good and it builds your confidence.

"It's other people who really boost you and give you that confidence to dream on — and dreams do come true."

Atkins is astonishingly frank. About The Pirate Movie, for instance, he says: "No way is it a 100 per cent excellent product. I mean, I'll be honest with you, are you kidding?

"I guess it's just not the high adventure that we thought it would be. It's more of a spoof but at the same time, a fun sort of movie. The kids will love it."

The movie screenplay writer, Trevor Farrant, might feel vindicated to hear Chris on the subject of the movie. He was horrified at the way it turned out and dissociated himself from the end product.

Farrant felt "everybody" was responsible for the film's failure to hit the original target: "I saw the jokes mangled, good lines thrown away, I saw spontaneous moments missed, I saw the first rushes and I've shot better film with my Super Eight camera."

The change of directors in midproduction worried the cast.

British director Ken Annakin was called in to replace Australian Richard Franklin because of "artistic differences" with producers Ted Hamilton and David Joseph.

Same girlfriend

Contrary to many press reports, Chris Atkins is not always to be found in a fond embrace with a nubile teenager. He has had the same girl friend, New Yorker Cindy Gibb, since before his stardom.

"I like to have fun but I like my privacy, too," he said.

"I love to sit down and write poetry and music and I love to write. I've written a script and I've written a play. It's just that I wake up in the middle of the night with these dreams and I just have to write it all down."

Chris Atkins is very conscious of the changes success has made to his life. He's keen not to seem bigheaded.

"When I go back to New York I can unzip myself and just be Chris Atkins again. My family and friends can kick the nonsense out of me and slap me down and it's great.

"But I'm still learning, I'm still growing up with all these new experiences . . ."

Hallowed footsteps

Bad

news

greeted him on his ar-

rival back in the Big Smoke on Friday — that Channel 10 had

decided not to go ahead

with his comedy series,

No Complaints which

was to have starred

But that's showbiz

and not enough to

dampen the spirits of

Hal who is over the

Lynda Stoner.

BACK in Sydney nursing the remnants of a kingsize hangover is TV and film producer Hal McElroy who has been away checking out lo-cations for his sixpart mini series Return to Eden.

One of the places he dropped in on was Orpheus Island on the Barrier Reef and said Hal; "I walked into the bar and lo and behold, Michael there was Parkinson."

Needless to say, Hal and Parky, plus his wife Mary and sons Nick and Michael who were all enjoying a brief holiday in the sun on the island, ended up dining together.

"All you journos are the same — you all drink like fish," said a sad and sorry Hal who had to make the boat



trip back to Townsville the next day. He added moon about Return to which stars Re-Eden, becca Gilling, Austra-lian Crawl's James that the boat was 24 feet long, the waves were 30 feet high— and he was a pale shade of green. Reyne and Hughes among others, and which he's making for Network Ten. also

The series goes into production next Monday, shooting first at the home of a mys-terious wealthy Sydney man (Hal won't say who) and then in Sep-tember it's up to Dar-win and Kakadu win and Kakadu
National Park, and in
October, Orpheus
Island and Dalby in
Queensland for location

James Wendy

Meanwhile Parky arrives back today to con-tinue his chat show

During the week he's had away from the helm the Parkinson Show people have been working round the clock putting together a Cy Coleman musical spectacular which will be screened next Saturday. The word is that day. The word is that it's just that — spectacular.

Parky recorded an interview with Cy when he was in Melbourne earlier this year for the opening of Barnum which he wrote.

Interspersed with this will be some of his best known songs which in-clude Hey, Big Spender, Sweet Charity and Witchcraft, performed by, among other, Julie Anthony, Peta Top-Anthony, Peta Top-pano, David Atkins, Chelsea Brown, Pamela Gibbons, Nancye Hayes, Toni Lamond (recorded during her recent visit), Toni's son Tony Sheldon, and Peter Bishop from Oklahoma.

Guessing what Net-work Ten has up its sleeve for Paul Cronin is a game most people in the industry play these days. Latest word is he will be hosting a program based on the old Terry Dear radio program The Amateur Hour which later became New Faces on television.



Pirate plot lost at sea

THE PIRATE MOVIE. Directed by Ken Annakin. Starring Kristy McNicol. NRC. Hoyts. **

Dearie me. What are we to make of The Pirate Movie?

The most surprising thing about it is that it was ever made at all. (And landsakes, grammaw, for \$10 million at that!)

What a curiosity it is. A strange bundle of ill-assorted bits and pieces that nobody seems to have known quite how to put together.

I suppose it is best described as a musical comedy, though at times its careless offhand style and wisecracking dialogue is more suggestive of a pantomime or a student revue.

The idea is just way out enough to make you think that it might have cooked up into a bit of inspired madness, but unfortunately inspiration of that sort seems to have been out to lunch.

The film is sorta kinda based on The Pirates of Penzance, though the link is very tenuous indeed, more's the pity.

The best bits by far are those that have the

strongest flavour of the original — like Bill Kerr's model major-general and the ratbaggery of Garry McDonald and his potty platoon of bumbling policemen. Kristy McNichol plays a girl who's tricked into

missing a boat carrying the spunky young man of her dreams. When she by a second tries to follow, her boat way, too. is wrecked and, lying unconscious, she dreams all this nonsense lucky.



Kristy McNichol

about pirates and adven-

If it sounds silly it should be noted that the movie never treats it as anything but.

It spoofs itself every inch of the way and occasionally, in so doing, has a certain sort of cheeky charm about it thanks mainly to the talented Miss McNichol, whose funny wry touch raises a lot of lughs and lends a good deal of

charm to the enterprise.

Indeed, she almost saves the day. But it's too big a job.

Help was needed from another quarter. The di-rector perhaps? I did read that the first direct-or huffed off half-way through and was replaced by a second. It looks that

Perhaps they should have tried for third time

Wit saves Friends

FOUR FRIENDS. Directed by Arthur Penn. Starring Craig Wasson. M Double Bay Show-

You'd have to be a pretty ornery old thing not to like Four Friends - at least in patches,

It's a nice movie about nice young people and the nice dreams they have. And the way real-ity has of rewriting them.

It's quite a nice nostal-gic trip to take, but much as I'm a sucker for a soft-hearted movie, I must admit this one is very sentimental, with just enough wit and wisdom to save it from being a bit of a soapie.

Ostensibly about four young friends and the pains of their growing up—it actually focuses on the fortunes of one of them, the young son of Yugoslav immigrants, disarmingly played by Craig Wasson.

He is in love with America, and with Georgia, one of his three friends. She is the free spirit of the group and hurt by her refusal to focus on him alone, he tucks his yearnings into his swag and sets off to discover America, and himself, with Georgia very much on his mind.

Arthur Penn is much admired for his ability to

shade in a period, in earlier films such as Bonnie and Clyde, but he seems to have got a bit carried away with all that in this

The story spans the period from 1954 when the kids are in high school to 1969 and the men on the moon and Penn's rather heavy-handed insistence on underlining the social and historical events of the time doesn do the film much good.

The characters suffer in the process because he tends to set them up as types rather than letting us get to know and care about them as people. The story suffers too, getting rather long-winded, though to cover the period it inevitably adopts a what-happened next episodic style.

If some of the episodes don't work so well - like the hippie-psychedelia routine and the emotional overkill of the father-son reconciliation — there are other very affecting sequences that linger, long after the movie is over.

It's a softhearted movie that softies will like, but do take a tissue - when I went, the cinema was awash.

THE TRAK

150 ELIZABETH STREET (Between Livripum) & Gauthum Sti Tel: 267 2620

AUSSIE FILM FESTIVAL \$2 2 pm STORM BOY (G) 4 pm HARLE QUINNE (M)

6 pm THE GETTING OF WISDOM 8 pm THE IRISHMAN (NRC) 9.40 WINTER OF OUR DREAMS (M)

RALPHS LATE SHOW FRI, SAT 11.15 pm THE BLUES BROTHERS Plus THE SHADOWS





CENSORSHIP CLASSIFICATIONS (G) denotes For General Exhibition (suitable for all ages), (NRC) Not Recommended for Children under 12 years. (M) Recommended suitable for audiences 15 years and

over.
(R) Restricted exhibition, persons 2 to 18 years are not

academy Iwin cinema OXFORD ST PADDIAGTOR Larges from Paylor Square

Voted Best Feature Sydney Film Festival PIXOTE &
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Daily at 5.30 & 8. Also Sat/Sun at 2.30 Wed 11.15am. cinema 500 33 4453 DON GIOVANNIA A film by Joseph Losey 'Opera may never have looked or sounded better'. With Ruggero Raimondi, Kiri Te Kanawa. Orch & Chorus under Lorin Maszel.

TODAY ONLY! 5 & 8.15pm cinema 300 31453

SCREENINGS!



HOYTS CENTRE 287 9877 Today: 2120, 5120, 8:20 pm ROXY PARRAMATTA 635 8499 Today: 2:15, 5:10, 8:00 pm. WARRINGAN MALL TWIN 939 4888 Today: 2:00, 8:00 pm. Today: 2:00, 5:00 pm. EGROT JUNCT, PLAZA 389 5877 Today: 2:00, 5:00 pm.

Tere

HOYTS CENTRE 207 9877

Fodayı 2:15 pm

WINNER OF 4 ACADEMY AWARDS Including BEST FILM CHARIOTS OF FIRE NRC MOYTS CENTRE 267 9877
Today: 1:55, 5:00, 8:10 pm.

SWAMP THING HOYTS CENTRE 287 8877.

Today: 1:45, 5:25, 7:20 pm Today: 2:00, 3:50, 7:20 pm.

THE GREATEST CHALLENGE **ROCKY III** HOYTS CENTRE 267 8877

oday: 2:15, 5:15, 8:15 pm WARRINGAN MALL TWIN 038 4868 Today: 2:00, 5:00, 8:00 pm ASTRA PARRAMATTA RES 0844 Today: 2:00, 5:00, 8:00 pm,

JACK THOMPSON NRC SNOWY RIVER

HOYTS CENTRE 287 9877 Today: 2:10, 5:10, 8:10 pm. BOXY PARRAMATTA 635 8499 odey: 2:15, 5:10, 8:00 pm. LAR MALL THIN SIT 4940 Today: \$100 pm.



Todayı 8:15 pm.

FROUP BOOKINGS (20 OR MORE) 267,3522

THE SUN-HERALD, SEPT 26, 1982



SOUND WORLD

DONNIE SUTHERLAND

* *

Peter Cupples did his last Sydney live appear-ance this visit at the Muso's Club last ñight and now he's off to Queensland.

Peter has a new record in the can. It's called All in a Day's Work, but we won't see it on record

until early next year.

Most of this year Pete has been on the road touring following a week in Brisbane, so he deserves a well-earned rest.

No doubt he'll take at east six weeks off the road, but you can bet he'll be back in action when he can promote

that new single.

Meantime his song Happy Ending from the Pirate Movie is doing all right there. It will shortly be released in America.

Stay in Touch

All you need to know about yesterday and today, plus a few surprises. Edited by David Dale

New shows

The Pirate Movie, an Australo-American production which has been disowned by the scriptwriter, Trevor Farrant, of Adelaide, who says the producer "inserted phallic and homosexual jokes which I didn't write": and which has been rubbished by American critics who called it "lame-brained", starts today at the Hoyts Centre, city.



The MSB owns these valuable assets - it's \$358m in debt









Some of the board's many properties - from left, the Hero of Waterloo Hotel, The Rocks; 8 Trinity Avenue, Millers Point; 16-22 Argyle Place, The Rocks; 201 Kent Street, City.

Outgrown functions' says MP

From Page 1

However, a board spokesman said that commercial rates, based on assessments by the Valuer-General, were charged for these properties.

He said information on individual rentals or the terms of leases was confidential.

In 1977, the Government established a Property Advisory Management Committee, comprising officials from the Premier's. Treasury and Housing Departments, to identify property individual departments or author-

When approached by the committee, the MSB said it had no surplus property.

The Opposition spokesman on public works and ports, Mr Lloyd Lange, said the MSB had far outgrown its original functions.

"It was certainly not set up to function as a landlord or as a hotelkeeper," he said. "Like most statutory authori-

ties, they are short of cash. They should use the large amount of money they would make from selling this property to upgrade a bad thing if they used some of it to repay their debts."

Cyclone Jane

A thick band of cloud from Cyclone Jane brought light to mod-erate rain to northern NSW last

A spokesman for the Weather Bureau said the cloud, which will contract into the north-eastern corner of the State during the next few days, was bringing light falls to areas around Cobar, Tibooburra, Dubbo and Moree.

The remnants of the cyclone, now a low pressure centre north-east of Alice Springs, were moving very slowly eastward yesterday,

Oil workers keen to push against freeze

It is already clear that transport workers and storemen and packers in the oil industry are right behind the campaign being mounted to get them an 8 per cent pay rise and thereby accomplish the first breach in the national pay

When delegates of the NSW branch of the Transport Workers' Union meet in Sydney today to consider their attitude, they are expected to reinforce this trend.

The ACTU has chosen the oil industry to spearhead its campaign adjustry to spearnead its campaign against the six-month freeze and already this week the transport workers in Melbourne and Darwin have endorsed this strategy. They were joined yesterday by storemen in NSW and a meeting in Newcastle today is expected to do likewise.

the Federated Storemen and Packers' Union remarked upon the impatience of the rank-and-file to get the campaign started. Indeed the TWU holds such a powerful place INDUSTRIAL NEWS

in the oil industry that it is capable of going it alone, and its assistant secretary in NSW, Mr Harry Quinn, said it would consider doing

If there was not commitment by the Federal Government to allow the honouring of agreements enter-ed into before the wage freeze, the union would take industrial action "that might be unpleasant for the Government."

The oil companies say they will

not pay an eight per cent increase because their agreement was not ratified by the Arbitration Commission before the wage freeze was imposed last month. About 12,500 oil workers would have benefited. The union argues the deal pre-

dated the freeze and should there-fore be allowed to take effect. Mr Quinn said: "The TWU is quite strong enough to ground every airport in the country." (His members deliver fuel to service stations and airports and play an essential role in the refuelling of

"We are not going to play into the hands of the Federal Government by giving them an easy election

The federal secretary of the union. Mr Ivan Hodgson, said yesterday that if the Sydney delegates did opt for immediate action, the federal executive would support

them.
"We had difficulty stopping our members from taking action over the Christmas period. We had to persuade them that their fight was not with the general public but with the oil companies and the Federal Government."

Government."
The TWU delegates in Melbourne and Darwin carried resolu-tions supporting the ACTU's stand, but did not vote to place the campaign in the hands of the ACTU tactics committee.

The storemen and packers have authorised the ACTU tactics com-

mittee to conduct whatever indus-trial action it sees fit to achieve their claim. In NSW their 24-hour stoppage yesterday halted all petrol The national industrial officer of

the SPU, Mr John O'Driscoll, said some of the Sydney storemen and packers had demanded immediate

"If the union had not recommended that the campaign be co-ordinated through the tactics com-mittee (of the ACTU), I doubt if the men would have gone back to work," he said.

The tactics committee is likely to meet late next week, following the special executive meeting of the ACTU on January 18 and 19.

The ACTU met oil industry representatives in Melbourne yesterday in talks which were described as "encouraging and fruitful."

The unions put a number of proposals to the Oil Industry Industrial Secretariat which agreed to respond by tomorrow. The national secretary of the storemen and packers, Mr Simon

Crean, said he did not expect any threat to oil supplies "at this stage." At the Shell refinery at Clyde in Sydney, delegates of the Federated Engine Drivers and Firemen's Association are indicating a preference for a wage freeze, if the industry will use the money thus saved to engage 200 apprentices or other

personally to stop the dam. Mr Anthony told reporters that he could not hold out any hope to those who were expecting engage 200 apprentices or other

"I think it is irrevocable now that this dam will be built but I

Dam will be built, says Anthony, but...

From PATRICK WALTERS

CANBERRA. - The Deputy Prime Minister, Mr Anthony, returned from Tasmania yesterday and said he was certain that the Gordon-below-Franklin dam would go ahead.

Mr Anthony's views were backed up by 'Tasmania's senior Federal Liberal politician. Mr Newman, who said that the Federal Government's decision on south-west Tasmania and the dam was final.

But the Prime Minister, Mr Fraser, who returned to work yesterday, refused to answer questions on the dam issue.

Mr Fraser's office has received more than 9.200 letters on the issue since the Government's decision not to intervene in south-west Tasmania was announced on Decem-

In Adelaide yesterday the Young Liberals National Convention voted overwhelmingly; to call on Mr. Fraser to intervene

the Federal Government to reconsider its position.

hope no more will be built," he said.
Mr Anthony said that work was

too far advanced on the new dam which would complement the schemes on Lake Pedder and Lake Gordon.

He said that Shell Australia's new coal deposit at Mt Nicholas was not an alternative to the dam, but could be used to fuel the oilfired power station at Bell Bay.

But the Commonwealth would try and do what it could to stop any future dams.

In a statement issued, in Canin a statement issued in Can-berra Mr Newman, the Minister for Administrative Services, said that the energy question was, and always had been, one for Tas-mania to decide.

"The Tasmanian Government has made that decision. It can not be revoked by the Federal Govern-

ment."
In Adelaide the president of the Young Liberals, Mr Mark Birrell, said he was confident the Prime Minister would step in to stop the damming of the Franklin River. The resolution calling on Mr

Fraser to stop the dam was passed in spite of strong opposition from a number of Tasmanian and West Australian delegates opposed to Federal intervention.

"Mr Fraser has a very good record on environmental issues. It's more than likely he will move with public opinion," Mr Birrell said.

of a sentimental journey — his first trip to Australia since the 1965 tour with Joan Sutherland and Richard Bonynge which had led to a blossoming of his career — and he was anxious not to disappoint Australian audiences by cancelling la Boleme. La Boheme. Mr Veitch said the question of "filthy lucre" did not arise with a singer of 'Mr Pavarotti's artistry. Nor did the Australian Opera ever disclose details of artists' contracts,

Pavarotti

will now

La Boheme

Luciano Pavarotti will sing with the Australian Opera after all in the Sydney production of

The great tenor announced on Monday that an allergy aggravated by stage dust would prevent his singing in the opera theatre of the

announced the allergy had improved after treatment and he would be able to sing as originally planned in the three Sydney performances. He will sing the role of Rodolfo.

Staff at the Australian Opera had spent the intervening day rapidly undoing the work of two years, and

planning instead a series of three Pavarotti concerts in the relatively dust-free concert hall.

It was only at 2 am yesterday that the Opera's general manager, Mr Patrick Veitch, learnt from Mr

Pavarotti's manager, Mr Herbert Breslin, that the singer had recover-ed sufficiently to be confident of appearing in the opera as planned.

His two New York appearances in Idomeneo on January 12 and 15

are still cancelled, according to the

The opera theatre box office was busy yesterday with "literally hundreds" of subscribers wanting refunds for their opera tickets, though many others were simply seeking clarification of conflicting reports on whether or not Mr.

reports on whether or not Mr Pavarotti would sing Rodolfo, ac-cording to staff.

But Mr Veitch took it in stride. "A great artist may have concerns that do not seem rational to the rest of us," he said. "But the rest of us

don't have to get up there and sing.

"I have never known a performer who was not nervous and the ner-vousness can manifest itself in differ-

It was perhaps a combination of

For the tenor, it was something

new treatment for his allergy and a good night's sleep that had enabled Mr Pavarotti to reconsider his de-cision not to sing in La Boheme, Mr

Australian Opera.

ent ways.'

Veitch said.

later he

sing in

Operá House.

Twenty-four hours

Commissioner Pauline Griffin in the Australian Arbitration Com-

The proposal is likely to be put to members of the union at Clyde and the Gore Cove terminal this Rail services back to normal as strike ends

Rail services in NSW are expected to operate normally today, after some country services were cancelled yesterday because of a strike by airconditioning technicians.

The technicians walked off the job in protest at plans to allow sa-laried transport officers to service units until trains arrived back in

They returned to work yesterday after 51 hours of negotiations between rail unions and the State Rail Authority, in which proposed cutbacks were discussed. The techtalks today,

In another rail dispute, the SRA rejected yesterday a union task force report which pointed to seri-ous safety hazards resulting from the relimination of some Sydney train examinations. The task force comprises exam

iners from the Australian Rail-ways Union, and was established by agreement with the SRA after a strike recently by Sydney train

The SRA's response, which will be reported to the examiners today, could provoke industrial

The report said 60 cases of defects so serious that trains had to be cancelled had been found between January and August last year. Another 128 cases had been reported of insufficient braking pacity.
The task force said the SRA was

ignoring its own safety regulations: Numerous trains were held in areas where no train examiners were available, even though they were required by SRA standards to be examined and overhauled every three days.

FERRIES: Some off-peak Har-

celled today because of a continuing strike by refuellers.
Services from Circular Quay to
Manly, Mosman and Neutral Bay
will be reduced between 9.50 am
and 3.50 pm. Harbour cruises have

Services to Hunters Hill, Taronga Zoo, and all hydrofoils are expected to run as scheduled.

About 16 tradesmen's assistants at Balmain depot began a strike on Monday over a \$16-a-week pay claim, which would bring them into line with painters and dockers employed at the depot.

The dispute is expected to go be-

fore the Arbitration Commission

3 councils' rates over limit By MARK COULTAN, Local Government, Mr Gordon

Doubts over casting of new film

Equity may ban Brideshead star

Only three out of 175 councils have increased their rates above the limit set by the State Govern-

The councils are Blue Mountains, which will increase its rates by 15.77 per cent; Gilgandra, by 14 per cent; and Hay, by 16.26 per

Four other councils applied for increases above the level set by the Government but were refused. The office of the Minister for

nocal Government, Mr Gordon, would in not reveal the rejected councils, but one is believed to be Newcastle City Council, which was asking for a 12 per cent, rise.

The Government has set a maximum increase in rates at 11 per cent, with councils which have not increased rates by the allowable.

not increased rates by the allowable maximum in previous years able to increase rates by up to another 3.66 per cent.

Blue Mountains City Council was

granted permission for the increase because it has towns strung out over more than 60 kilometres of the Great Western Highway.

rast advertisements have included leading figures in the casts. The Wild Duck was advertised in the Australian Financial Review on January 10 and included the results.

Review on January 10 and included the names of Liv Ullman

and Jeremy Irons, together with

Ray Barrett and John Meillon in the "proposed cast."

Affairs Commission, Mr John Cooke, said vesterday that names

of actors and actresses could be advertised for films providing such

advertising was done in good faith.

"We will be consicous of what

Actors' Equity has introduced in relation to specific films and what-

The producer of the \$9.5 million

film The Pirate Movie Mr Ted

Hamilton released a statement yes-terday saying that Actors' Equity had "no credentials" to apply sanc-

ind to creaming to apply sanc-tions against overseas actors.

"This will, no doubt, kill the film industry incentives and the in-vestors will no longer invest in lims cast by Actors' Equity" he

Stars of The Pirate Movie were

two Americans, Chirstopher Atkins

and Kristy McNicol. Mr Hamilton said that whether the film would

have seen so successful without

The Minister for Home Affairs.

them was "debatable.

ever statements are made.

e chairman of the Corporate

Correction

mission on January 4 said she be-lieved the parties involved in claims for site allowances on two building projects would need time to consider their submissions following the national wage freeze decision.

She adjourned the matter on the

basis that it could be relisted at the request of the parties. She did not decline to arbitrate on the applications as reported in the Herald on January 5.

Ansett Air Freight **EXPERIENCED** SALES HELKEZENIAIINES

Ansett Air Freight have a number of vacancies available for experienced sales personnel who are looking to join an expanding sales team

Primarily, we require experienced representatives who are able

to demonstrate skills in new business selling. A history of account maintenance is also required. Since the freight industry is demanding, we require energetic, self-motivated people who are goal oriented and enjoy being an achiever. Since we are looking for top class Sales Representatives, our

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f you believe you can demonstrate a proven record in new business selling, you should write a brief resume and forward it

N.S.W.-A.C.T. Sales Manager, 10 Spring St, Sydney. Further details may be available on 669 0144, ext. 491.

driver who drove a boyfriend's because he had too much to drink" had a blood alcohol reading of .165 when the car collided with a taxi, a court was told yesterday.

Victoria Mary Clayton, a law clerk, of Wylde Street, Potts Point, pleaded guilty before Mr Frank McKenzie, SM. in the Castlereagh Street Court of Petty Sessions to driving while unlicensed and driving a motor vehicle with the higher prescribed concentration of alcohol in her bloodstream at Darlinghurst on December 28 last year.

Mr McKenzie fined her \$100 on the first charge and \$800 on the second. He also disqualified her from driving for three years although she has never had a driver's licence.

The car owner Greame Alan Parker, 34, a clerk of Brumby Street, Surry Hills, was charged with aiding, abetting, counselling and procuring Miss Clayton in the disqualitied from driving for three

Turn at the Expect your wheel costs | HSC result woman \$900 next week

day afternoon. Most students will get them on

wish to change course preferences have until noon on January 22 to make new applications with the to make new applications with the Universities and Colleges Admissions Centre. Offers of places at tertiary institu-

February 1. Formally at the time when students are being told of their HSC re-

This year the Board of Senior School Studies has decided that

ANDREW CASE

Education Reporter

Higher School Certificate examination results should be received by 33.209 students early next

The Board of Senior School Studies

will mail out the results on Fri-

Students who have applied for entry to courses at a university or college of advanced education but

tions will be mailed out on January 30 and the first round of offers will be published in The Sydney Morning Herald on

sults a list of the top students in the HSC examinations is pub-

this will not happen until mid-

Jeremy Irons, a star of the

television series Brideshead Revisited, would be thrilled to come to Australia to take part in an Australian-made film version of the Ibsen play The Wild Duck, a producer of the film said yesterday.

By MALCOLM BROWN

Mr Basil Appleby, who is co-producing the film with Mr Phil Emmanuel, said Irons knew of the doubts Actors' Equity of Australia had raised over his qualification to be in the film.

Actors' Equity announced on Monday that it will ban foreign actors from films funded by gov-ernment statutory bodies, except under specific conditions, and from films with budgets of less than \$3 million, "except in the most exceptional circumstances. Equity will decide later this week

whether frons should be accepted It will apply its new ban generally to films in a higher budget

Mr Appleby said yesterday film, being made by Thzu Ptv Ltd and financed by Film Bancor Ptv Ltd, was in the "medium" price range. The budget is understood to be \$2 million.

The other proposed star in the film is the Norwegian actress Liv and production of brochures.

Mr McVeigh, said yesterday he did not wish to comment on the Ullmann; her participation accepted by Equity when the film was first proposed two years ago.

The production company's application to include Jeremy Irons in the cast was made two weeks ago.

just before the Equity policy took The federal secretary of Equity, Mr Mike Crosby, said: "The key thing is whether or not this comes under the new or old policy. There is a good argument that it comes

under the old one." Mr Appleby said yesterday that The Wild Duck would not involve government money and it did not come under the category of Australian films, though it had Australian films, though it had been transferred to an Australian background.

(The play, by Henrik Ibsen, has a Norweigian background). The president of the Film and Television Production Association of Australia, Mr Tony Buckley, said yesterday there was uproar

among the association's 192 mem-

bers over the policy announced by Equity has agreed to meet the association next Wednesday. If the Equity policy remains in-

tact, or largely intact, producers and promoters of films will have to

Pupils from overseas, interstate or non-Government schools wishing to attend a Government secondary school in 1983 must obtain an authority to emol from the Department of Education before proceeding to a Secondary school. Parents and pupils residing in the Metropolitan Area should contact the appropriate Metropolitan Regional Office of Education for assistance in obtaining the authority.

Parents and pupils in country areas should contact the local District Inspector of Schools whose name and telephone number can be obtained from the appropriate country Regional Office.

YEAR 7 - THURSDAY, 3rd FEBRUARY, 1983 YEARS 8-12 - WEDNESDAY, 2nd FEBRUARY, 1983

policy announcement by Equity Federal Cabinet is expected to consider tomorrow a package of proposals for the Australian film consider industry, including cessions for investors, including some con-Among concessions Cabinet, will consider is that investors can claim

a tax deduction if the film is made within 24 months of the vestment being made. At present a film must be finished and earning revenue in same financial year if the investors

are to qualify for concessions. Another proposed concession is that investors can claim a tax deduction for their investment at the time they make their inthe time they make their investment rather than at the com-

pletion of the film.

The guidelines stipulate, however, that this money should be deposited in the Reserve Bank or a State instrumentality such as the Film Corporation, where it will Film Corporation, where it will carn interest, until required by the film production company.

This is designed to prevent investors putting money into film companies and claiming the tax' concessions, then borrowing that money and putting it on to the short-term money market.

PAGE 6: Editorial - Stars and bars.

NSW CALTEX YOUTH FUND

Funds are now available from the NSW Caltex Youth Fund to assist nonprofit community groups develop creative programmes that actively encourage the involvement of young people Groups that have the following aims are encouraged to apply for a grant from the Caltex Youth Fund:

to encourage groups and individuals to develop creative and alternative responses to the problems and needs of young people to develop the youth component of a community information In determining grants from the Caltex Youth Fund, preference will be given to applicant groups serving young people:

 to develop the ability of young people to take responsibility for their own affairs and to participate in the planning and delivery of youth

disadvanlaged by lack of services or access to services; lacking family or community support; are further disadvantaged as a result of their sex, ethnicity or racial origin, or physical, sensory or intellectual disability. APPLICATIONS Application forms and guidelines are available from: The Secretary
NSW Caltex Youth Fund
Youth, Family and Aged Persons Bureau
Department of Youth and Community Services
Level 11, 323 Castlereagh Street, SYDNEY.

Youth and

Community Services

Phone: (02) 217 7205 CLOSING DATE: 18 February, 1983.

aged from 12 to 25



New South Wales Department of Environment and Planning

FOR LEASE COMMERCIAL OFFICE SITE

Mount Druitt Town Centre Tenders are invited for a long term lease until 31st December, 2050, of a site in Mount Druitt Town Centre to be developed

Lot 17, D.P. 561274 Cleve Close, Mount Druitt AREA: 520.3 square metres SERVICES: All services are available. TENDERS

For further information and copies of tender documents contact Mr. C. McDougall, R.L. Pincini. Secretary.

2.00 p.m. 23rd February,

powerown **GENERAL** MANAGER

MANUFACTURING A company located at Young, N.S.W., is the largest structural steel fabricator outside the eastern cities. Also involved in manufacturing and marketing of rural products. This company has a manufacturing that the product of the pro

manufacturing branch operating in Rockhampton, The above company is looking for a Manager with a proven track record, a pleasant mature nature, a competent negotiator and has the ability to improve a very successful business.

It would be necessary for the successful applicant to be a member of the board of directors. Salary range \$30,000 to \$35,000 plus superexecutive vehicle and removal

Confidential application in writing addressed to: K. A. Wilson D. NORMOYLE & CO PTY LTD YOUNG, N.S.W., 2594

como em como el

NEW SOUTH WALES DEPARTMENT OF EDUCATION **Entry to Government** Secondary Schools

Parents are strongly advised to make early application to avoid delay in enrolment. Regional offices are open throughout the school vacation, excluding public holidays. Pupils should report to the Principal of their approved school on the appropriate commencement date, i.e.

D. Swan Director-General of Education

STAFF TRAINING MANAGER

A new position has been created in the Corporate Development Department of the Greater Union Organ-isation Pty. Ltd. for a Staff Training Manager. Duties and responsibilities will be the development and implementation of an in-house training program for middle management throughout the group's operating divisions.

The position reports to the General Manager Corporate Development and the salary and benefits are in keeping with the importance of the position.

Applications can be made in strict confidence to a Mr J. Rochester, General Manager, Corporate Development, The Greater Union Organisation Pty, Ltd., 49 Market Street, Sydney, 2009, Telephone inquiries welcome on 258 2007.

The applicant will have previous experience in a similar environment and possess the appropriate qualifications and experience. An enthusiastic approach to developing personnel throughout the group is important.



Shelley Duvall: 'How'd you like to be Rapunzel?'

Fairy tales come true for actress Shelley Duvall

BY DAVID BIANCULLI **Knight-Ridder News Service**

Once upon a time, a young woman who liked to play at make-believe gathered her friends together to act out very old tales in very new ways. That woman was actress-producer Shelley Duvall.

Her idea was to produce a series of one-hour fairy tales for television, each with a different style and cast. Showtime, a premium cable TV service, has agreed to a test run for three stories: "The Frog Prince," "Rumpelstiltskin" and "Hansel & Gretel."

What makes Shelley Duvall's "Faerie Tale Theatre" so distinctive is that the actress has lured many of her former co-stars and cohorts into the project.

"The Frog Prince" stars Robin Williams

Oyl), features Rene Auberjonois (who appeared in the actress' first film, "Brewster McCloud") and is written and directed by Eric Idle (a member of Monty Python's Flying Circus, whose other members have worked with Miss Duvall in "Time Bandits").

Similarly, "Rumpelstiltskin" features several performers who worked with Duvall in other film projects: Paul Dooley ("Popeye") plays the Miller, Bud Cort ("Brewster McCloud") the messenger and Ned Beatty ("Nashville") the greedy king.

"Actors always are complaining that there are never any good parts," Shelley Duvall says. "So I say, 'How'd you like to be Rapunzel?'

"Who can refuse? They can rehearse one week, shoot one week and go on to something

(who played "Popeye" to Miss Duvall's Olive else. They get a chance to dress up in a fanciful costume - and it's fun.

"It's rare you really get to go out and have" fun. We were under pressure (shooting 'Rumpelstiltskin,' in which Duvall plays the Miller's daughter), granted, but we were laughing our

"If this works, it could be the 'Saturday Night Live' of the '80s, a new kind of show to

"Faerie Tale Theatre," which will premiere at 8 p.m. Saturday, Sept. 11, has drawn from more than just Duvall's coterie of friends, even though co-producer Jonathan Taplin says covetously that "Shelly has one of the best Rolodexes." Herve Villachaize ("Fantasy Island") stars as Rumpelstiltskin; Eric Idle

See FAIRY, page 2B

CHRIS ATKINS

Teen screen idol with the clean-cut American look and the Andy Hardy personality says its time for him to become a 'woman's man'

BY ERNEST LEOGRANDE New York Daily News

NEW YORK - First of all, let's get this straight: Christopher Atkins' hair is straight. They curled his hair for "The Blue Lagoon."

"It was permed four times," he volunteered. "I looked like Albert Einstein." Then it was curled for "The Pirate Movie," an Australian rock version of "The Pirates of Penzance" that opening across the country. Now he's letting his hair grow for a new movie. "The Terrible Game of Ott," in which he'll play a sort of young James Bond - and this time, there will be no ringlets. "I hope not," he said, shaking his head. "I hope not."

Atkins, 21 last February, is the screen teen idol from Rye, N.Y., who only three years ago was teaching sailing for three bucks an hour and planning to go to college and study sports medicine. It's a field he knows something about: Doctors practically reconstructed his right knee, which he had injured in the eighth grade, and brought him through a series of operations to the point where he was able to play football as a high

The athletic Atkins had done no acting and some fashion modeling when he auditioned for "The Blue Lagoon." The part was the boy to Brooke Shields' girl, and the two were to be castaways who grow into puberty and out of clothes on a tropical island. If he were chosen, Atkins remembers thinking, he might pick up some bucks for college.

As types go, Atkins is not that different from your typical blond, ruddy-cheeked, clean-cut, good-looking American youth. Somehow, though, he rang the casting director's charisma bell. When he got the part, he asked his mother, "Mom, if the movie stinks, will you still love me?"

Stinks? You want to talk about the critical . response to "The Blue Lagoon" or the fact that it made \$52 million the summer of its release? For Atkins it was farewell college, hello Hollywood.

After "Lagoon" he made an NBC-TV movie drama, "The Child Bride of Short Creek," in which he played a Korean war vet. His hair was straight in that one, but no one seems to remember - apparently because no one remembers "The Child Bride of Short Creek."

In "The Pirate Movie" he's co-starred with Kristy McNichol, and now he also sings: One solo, one duet. A soundtrack album from

the movie has just been released. Atkins, of course, plays the young apprentice pirate with a noble heart, and McNichol is the prettiest daughter of a modern major general.

"Doesn't sound like me, does it?" he said of his singing on the album. "It is. It's me. They build it up, make your voice sound big-

"They added all this new rock 'n' roll music to the movie and left some of the fun Gilbert and Sullivan that they thought kids would understand. The movie's for kids. For young kids."

The creative and business minds behind "The Pirate Movie" apparently don't mind tapping a "Blue Lagoon" reflex, either. An illustration used on the album cover and in promotion for the movie shows a smiling Atkins and McNichol rising bare-shouldered (bare-chested for Atkins) out of a snug bag decorated with skull and crossbones. Nonetheless. Atkins reports that there are no nude scenes in this movie.

"I finally get to keep my clothes on," he said. "Mom's relieved, that's for sure! But there's one loincloth scene."

Dressed today in a blue Lacoste shirt (standard Rye attire) and nylon gym trunks, Atkins is a thin young man with a beach tan and white, TV-commercial teeth. He looks as if he ought to be on a sailboat, his long legs and bare feet gripping the water-sprayed deck, and not in this ornately decorated Fifth Avenue hotel suite, where those bare toes from time to time grip the edge of a small coffee table with repressed energy.

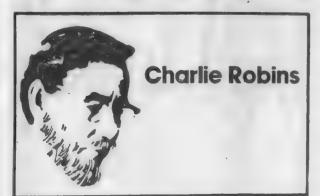
On that table is the September issue of Playgirl magazine. Atkins is posed on the cover with a female model under a blurb promising "Celebrity Nude - 'The Blue Lagoon's' Christopher Atkins Takes Off His Loincloth." Inside, there is a photo spread showing a lot of skin, but no frontal nudity. "They just couldn't fit it all in the frame," Atkins explained with a self-mocking grin.

He looks across the room at his manager, a young man named Joel Dean who is wearing a watermelon-color Lacoste shirt. "The real reason we decided to go for this," Atkins said, indicating the magazine, "is the fact that, first of all, the people who have been on the cover are not shabby people." He points to a layout of previous cover subjects, including Paul Newman, Paul McCartney, Sylvester Stallone, Burt Reynolds and Warren

See CHRIS ATKINS, page 2B De Contraction of the Contractio



Chris Atkins and co-star Kristy McNichols in 'The Pirate Movie': 'I finally get to keep my clothes on, he says.



Getting our share

of the good life

One of today's biggest real estate sales gimmicks is something called "time sharing" - a plan whereby a purchaser buys a week or more each year in a resort condo. He gets the same week for a specified number of years, can sell it, leave it to his kids, and even swap resorts

from time to time if he can find someone will-

If you own a mailbox, you've undoubtedly heard from many of the friendly folks in the time sharing business. They're the ones who keep notifying you that you've definitely won one of their valuable prizes, and all you have to do is drop by and pick it up — after listening to a sales pitch, of course.

Apparently, the time sharing business has been booming, at least by current real estate sales standards. In fact, I wouldn't be too surprised to see the concept adopted by other businesses, where things haven't exactly been selling like hotcakes.

Take the American automobile industry, for example. If you've shopped for a new car lately, you're probably aware of what the term "sticker shock" means. Prices get higher every year, and eventually the only way we'll be able to afford a new automobile may be through a

time-sharing plan. As I envision this, the dealer would sell 52 could own a share of a \$10,000 luxury sedan for less than \$200 each, plus our part of the tag, title, tax, interest and dealer prep.

CONTRACTOR CONTRACTOR

It wouldn't be as convenient as owning our own car all year long, of course, but if got our weeks synchronized we could at least drive over to our time sharing condo in style.

I'll admit I can see a few potential problems with this plan. For example, it might take awhile to get 52 people to agree on the color and optional equipment they want. Not only that, but the person who put the first dent in the new car would have 51 other people furious at him. And, with my luck I'd probably get it the week it was recalled, and end up spending my entire vacation in the waiting room of the dealer's service department.

Time sharing could also help lagging real estate sales. Naturally, nobody would want to own a house for only one week each year, and have to rent an apartment the rest of the time, because it just wouldn't be worth the trouble. ing plan for those who get caught.

buyers one week in a new car. That way, we However, I figure with all those people buying time-sharing condos, there should be thousands of houses in the area vacant during the week the owners are at the condo. As a result, you might be able to line up 52 owners willing to sell you a different week at bargain prices, particularly if you'll agree to take care of the pets, mow the lawn and water the plants — and don't mind the inconvenience of having to move 52 times a year.

Through the miracle of time sharing, there's almost no end to the luxuries we could afford. In addition to resort condos and luxury cars, we could have expensive clothes, watch big-screen projection TVs, wear gold and diamond jewelery, sit in a skybox at the stadium and generally enjoy the good life — at least for a week.

You might even be able to stretch it into two weeks each year, but to do so you'd probably have to cheat on your taxes, and I wouldn't recommend it. As far as I know, the Internal Revenue Service doesn't yet have a time-shar-



Bay Breezin'

Flying in for lunch

The Retired Officers Association will meet at the MacDill Air Force Base Officers Club for lunch Thursday at 11:30 a.m. as their wives meet at the Non-Commissioned Officers Club for lunch concurrently.

Guest speakers for TROA will be senior reps of the 56th Tactical Training Wing, who'll discuss the development, design and capabilities of the new F-16 Fighting Falcon. This is the plane used by Israeli pilots during the current Near East conflict. Wanda Kelly, executive director of the National Association of Atomic Veterans, will speak on aims and services of the NAAV. The association is currently concerned with the plight of veterans who may have contracted various diseases linked to radiation through their participation in nuclear testing.

The meeting is open to non-members, and reservations may be made to Ken O'Connor, 839-4314.

Sultenfuss-Edgerton wedding

Mary Frances Sultenfuss, daughter of Mr. and Mrs. Gerald A. Sultenfuss, and Roy Garland Edgerton II, son

of Dr. N. Bruce Edgerton and Mrs. Emma Edgerton, were married recently at Most Holy Redeemer Church.

Mary's attendants were her sisters Ann and Diane Sultenfuss and Janet Bellamy, and Roy's twin sister, Lacy Fielland. Roy's brother, Dr. Bruce Edgerton Jr., was his best man, and Gary Palmer, Mark Sawyer and Gary Fielland were his groomsmen.

Parties included an engagement party given by Mary's parents at their country home in Pasco County; a shower given by Barbara Edgerton, Ethel Cushen and Ann Suitenfuss. Roy's parents gave the rehearsal dinner at Sunset Park Garden Club, and the reception was held at the Ramda Inn on Busch Boulevard.

Out-of-town guests were Roy's uncle and aunt, Mr. and Mrs. Jack Boylston and David Boylston, Blackville, S.C.; Jerina McCullum, Bamberg, S.C.; Carol and Barry Bodiford, Williston, S.C.; Mr. and Mrs. Gary Fielland, Portland, Ore.; and Mr. and Mrs. Martin E. Hogan,

Finney-Keeter wedding

Joelia Reed Finney, daughter of Dr. and Mrs. Roy P. Finney, and Robert Aden Keeter, son of Mr. and Mrs. Aden Keeter, were married Saturday at First Presbyterian Church.

Joella carried a lace handkerchief belonging to her grandmother, Mrs. Mary Frances Woodard.

Parties included a champagne brunch given by Mrs. Fred Jones and Mrs. Jamie Hurley, her daughter; a miscellaneous shower given by Kelly Bishop, Seminole; a

dinner party given by Margaret Mason, Gainesville. The bridesmaids luncheon was given by Mrs. J. Oscar Bloodworth, Mrs. Joe Peel and Mrs. Homer Hunicutt, Brooksville. The groom's parents gave the rehearsal dinner at Palma Ceia Golf and Country Club, and the bride's parents hosted the reception at the Tampa Yacht and Coun-

Out-of-town guests included Wright Cannon, Newberry, S.C.; Gray Finney and Mr. and Mrs. Wright Finney, Tallahassee; Mrs. Marjorie Harkness, Mrs. Maby Stewart, Mrs. Sid Grahmam and Martell Gibbons, Bushnell; Lt. j.g. James W. Keeter, San Francisco; Thomas S. Keeter, Nashville, Tenn.; Mr. and Mrs. George Crawford, Mr. and Mrs. Bobby Jones, Ocala; and Mary O'Meara, Key West.

The couple will honeymoon in Cancun, Mexico, and will live in Winter Park.

Ewing wedding

Todd and Jean Bray and friend Illie Lester are back from Dallas, where they attended J.R. Ewing's wedding that was being filmed for a segment of the popular "Dallas" television series. They were on the set at the invitation of Lorimar Productions, which produces the hit show. The wedding will be broadcast in February.

Todd's a vice president with Dean Witter Reynolds. and was invited along with a group of stockbrokers from around the nation to sit in the wedding "audience" at the South Fork Ranch ceremony. Most of the cast stayed at the Double Tree Inn along with the non-professional extras, who were treated to cocktail parties on their arrival and after the ceremony, meeting and mingling with the TV stars. A lot of picture taking went on, too, with Jean and Illie posing with "everybody who was anybody, sometimes twice," according to Todd, who says his own shot with J.R. "looks like we're old college buddies." It was not and steamy, with the wedding being shot

poolside under a huge tent; the guests wore their own clothes. The men had been asked to wear suits, the ladies suits or simple dresses. But the lights and the heat didn't stop the fun. Larry Hagman, who plays J.R., was especially adept at cracking up the audience, which pulled a gag of its own at the point in the ceremony at which the question of any objection to the marriage came up. At a prearranged signal, every man in the audience stood up in response to the question - a take of course, that won't make the final version.

As to who was the bride, Todd wouldn't tell, but he did say "I can tell you that the woman he marries will be his wife," so go from there.

Rush to the party

Sigma Alpha Epsilon Alumni Association will host a beer and cuban sandwich get-together for alums, actives and prospective rushees Wednesday from 5 to 7 p.m. at the Tampa Yacht club.

President of the alumni association is Tony Coney, who'll be greeting guests along with SAE officers Pat Ratchford, Hulen Williams and Jon Grandoff.



At a coffee for mothers of children attending St. Mary's Parrish Day school for the first time, hostess Lea Beard, left, chats with headmaster Jack Shepard and Nikki Faulkner.

Doctor prescribes slow and gentle exercises to prevent some crippling effects of arthritis

BY ENA NAUNTON **Knight-Ridder News Service**

When it comes to doing battle with the stiffness and pain of

arthritis, there is a lesson to be learned from the old fable of 'The Tortoise and the Hare." "Slow and steady wins the race," wrote Aesop. So it is with

exercise for arthritics. Let millions of other Americans go charging around the

roads, bicycle paths and tennis courts of the nation. Take it easy if you have even a hint of arthritis. "You have to avoid really strenuous exercise, because you

are dealing with infirm tissue," said Dr. Robert Kassan, a retired rheumatologist working with the Arthritis Foundation in Fort Lauderdale on a new program of self-help classes for ar-

After 30 years in practice in White Plains, N.Y., Kassan knows arthritis is still a disease with no cure, but he says, "We have come a long way.

Frustration got him interested in rheumatology years ago, when he discovered "the only answer a patient with arthritis got from a doctor was 'Go, take some aspirin and learn to live

"God knows, we have come a long way, baby, since then," he said. "There are all sorts of things we can do in the matter of understanding how to deal with it and manage it. We can relieve suffering and, in many cases, arrest the progress of arthritis. We can decrease deformities or prevent them ... by not allowing stiffness in maintaining nutrition and proper circulation in the joint.'

There is no specific diet for arthritis, according to the foundation. The only one of about 100 forms of arthritis that requires special dietary treatment is gout. In all the rest, said Kassan, "practical nutrition to maintain adequate health to the involved tissues" is all that is required.

"There are hundreds of books on diets for arthritis, but, as far as we know, and as far as all the scientific work has shown. they have never come up with any element, vitamin or mineral or any other type of combination of foods that is significant in the treatment of arthritis."

But there are exercises for people who are in pain or who hurt when they move. They are slow and gentle exercises, calling for patience and perseverance.

For neck and shoulder pain, for instance, there is a slow turning of the head with the hands on either side of the skull to help the gentle movement.

'For arthritis in the cervical spine (back of the neck), you use your hands to swing your neck around," said Kassan, demonstrating. "Ow, that hurts!" The 70-year-old doctor has some arthritis of his own. "Do the exercise slowly," he said. 'You are stretching the neck from the position that it would ordinarily be in because of the pain and stiffness."

Other gentle exercises are intended to keep limbs from freezing into positions that at first relieve the pain, but later cripple the person who cannot unfreeze the bent elbow or knee.

A warm bath or other warming treatment helps the exercises, which should be done for about 15 minutes twice a day, said Kassan "Do it little by little until it hurts," he said. "Then stop. Don't

press it beyond the point of discomfort. If you have a pain that lasts for as long as two hours after exercise, you have done too much.

Fingers that have taken on a curled position, are gently forced out of the curl by pressure from fingers of the opposite

"These can be painful exercises, simple as they are," said Kassan. "Their purpose is to increase flexibility and strength of the joint. As you do general exercising, it means better circulation and a whole sense of well-being. If you do it as a group, there is the social aspect as well."

Chris Atkins is ready to be a 'woman's man'

from page 1B

"The reason why I did it is I wanted to grow up, you know? I want to start becoming a woman's man."

So who are the women in his life? "Oh, God!" he said, sighing like the boy at the family dinner table who is asked about the girl he's dating. "Here we go again!"

Mainly, it develops, there are Lori Loughlin, who is Jody on the TV soap opera "The Edge of Night;" and Cindy Gibb, who is Suzi on the TV soap opera "Search for Tomorrow." Cindy has the edge as No. 1. "Lori's great," he said. "She's a very good friend. Lori and Cindy are friends. Cindy's out here, and I live out in L.A. now, which makes it really hard.

"I'm not dating anybody out in L.A. because I can't seem to find anybody really to get along with out there. It's awful to say, but I just get very scared out there, as far as the women go, because they're sort of a different breed ... It's very hard for me because I don't know what they're after, me or me because of the movies. So when I go out with someone there, it's usually somebody in the business, because I feel I can relate to them a lot easier."

There are countless guys and girls populating the after-hours dance clubs of the city, stars only to themselves, who come across as more glib and more blase than Christopher Atkins. His attitude is a combination of frankness, friendliness and naivete, and when he talks about his life, he sounds like a reincarnation of Andy Hardy.

"As soon as I go back home, man," he said, "my friends just slap me right down. We played a softball game yesterday and just everybody was giving me such a hard time. 'Here comes Hollywood again up to bat! See if he can hit it past the pitcher this time!' It was fun to be back with friends again, just so good."

Atkins has a sister, Elizabeth, 19, a brother, Scott, 16, and a brother, Peter, 9. "Every time I come home, Peter just loves wrestling with me. One day I was fishing with him and there was this old man sitting in this chair in the sun. I started talking to him and he ended up knowing my grandfather. I said to him, 'I really wish my grandfather was still around,' and he said, 'Yeh, but you just gotta carry on.'



by Dennis Trubey

By the early 1930's the movie industry had come to realize the importance of background music in its productions. An "original score" helped to establish mood, suggest setting and time and build climaxes Music of this type was freely imitative of the romantic repertory of Tchaikovsky, Chopin. Brahms or Mahler. Other background scores, however, were efforts of great originality. As the awareness of the mu sic's significance grew, it developed from little snippets into great symphonic scores. They called for full orchestration, thematic development and atmospheric writing. As Jack Warner said, "Films are fantasy, and fantasy needs music

Call Dennis Trubey, 977-6750, at Baldwin Family Music. 1801 E Fowler Ave., for complete information on the BALDWIN KEYBOARD TALENT CONTEST for organ and piano for youths through 19. Prizes will be awarded in four categories. You must enter by August 9th 1982 Performance will be August 22nd Call today.

MUSICAL TIP Max Steiner's musical score for "King Kong" evoked a sense of im pending doom

"All of a sudden those two words, 'Carry on,' hit me so hard because here I was with my little brother fishing and my grandfather used to take me fishing all the time, bait my hook and throw my line overboard. I suddenly realized that I was carrying on what he would probably be doing for my little brother right now.

"It sunk in so deeply. We have such a close family. I asked my mom if she was mad because I hadn't gone to college yet and she said, 'No, because you've gone through so many things that kids your age aren't going through that you've had to learn to take on a lot of responsibility real fast.' I was getting a little down about it because sometimes the business is so neat and so fine and then sometimes it just gets to be a little too

As of now he's in training for "The Terrible Game of Ott," in which he will play a decathlon contestant. "I've been working in a gym every single day trying to bulk up and gain 10 pounds," he said, "and I've been working with special weapons like staffs and with karate movement and weights and doing ballet for stretching. It's a lot of work. A lot of work."

Fairy tales can come true for actress Shelley Duvall

from page 1B

adapted and directs "The Frog Prince," which co-stars Teri Garr; Anne Bancroft has a dual role in "Hansel & Gretel," which also features Ricky Schroeder as Hansel.

To her credit, Duvall has brought passion as well as performers to "Faerie Tale Theatre." She began collecting antique illustrated books in 1968, and (through a process called Ultimatte) has incorporated works by her favorite illustrators into the set designs for each video adaptation. The look of "Hansel & Gretel" is "suggested by" the works of Arthur Rackham, "Rumpelstiltskin" by N. C. Wyeth and "The Frog Prince" by Maxfield

"I want every one of these shows to be different; I want it to be a surprise each time," Duvall says. "In the future (if 'Faerie Tales' is renewed as a longer series), I'd like to put more money into it and use illustrators that are alive as well as dead.

"So far, we've only been able to afford the dead ones." Duvail likens "Faerie Tale Theatre" to "American Short Story," the excellent PBS series that, like her pet project, utilized a "natural untapped resource" (she starred in "Bernice Bobs Her Hair," an episode based on the F. Scott Fitzgerald story)

And like that series, "Faerie Tale Theatre" respects its

source material while feeling free to adapt it. "These are classic tales with sort of modern sayings and interpretations," she

Consequently, there is enough latitude in "The Frog Prince" to showcase Robin Williams as a green-skinned stand-up comic, yet enough authenticity to use the original German conclusion of "Rumpelstiltskin," in which the little villain inadvertently but fatally rips his body in two. Advance copies of those two video adaptations ("Hansel &

Gretel" has just begun production) show them to be uneven in quality. Except for Robin Williams, the actors in "The Frog Prince" tend to overact, as though playing solely for a childish audience; "Rumpelstiltskin," while visually appealing, makes its title character less repulsive than the story requires.

But Shelley Duvall obviously is on to something — and with a mere \$350,000 per episode, she's more than proven her point. Children should love "Faerie Tale Theatre.

And with more of the understated but offbeat approach of "Ripping Yarns" (that delightful TV spoof by Monty Pythoners Michael Palin and Terry Jones), the show would delight adults

"The hard part is getting the money men in Hollywood to believe in you," Shelley Duvall says,

WEEK-FINAL

WEEK-FINAL WEEK-FINAL



Unwanted Facial Hair Problems? It Makes Good Sense to Call Gregory

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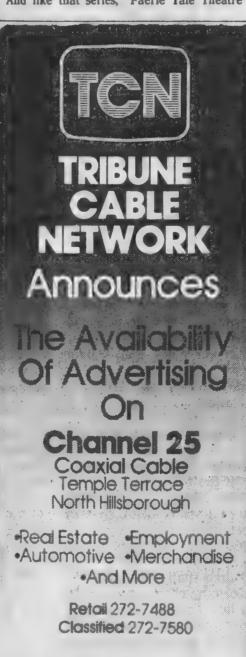
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BayToday.

Being In Season When Weather Isn't

With some small twists and a few purchases, falling fashionably from summer can be relatively painless.

By BONNIE D. HALICZER **Tribune Staff Writer**

So far as Floridians are concerned, the notion that Labor Day signals the end of wearing summer clothes never made any sense.

Nevertheless, due to some unwritten, but feverently adhered-to law, the holiday marks the beginning of fall dressing here just as it does in Chicago and New York.

Sure, no one is going to throw stones at you if you continue wearing the white skirt, pastel shirt, shell belt and sandals that you have on today. But, someone you want to impress might privately wonder if you know any bet-

So, even though the temperature and humidity are still in the 90s, it is time now to start thinking about putting away certain strictly summery-looking clothes and start making the transition into the next season that will be here in less that a month.

There are certain things you don't wear after Labor Day, says Beverly Sosa, a former department store fashion director who now conducts fashion seminars for busi-

"You don't wear anything linen. You should not wear white cotton skirts or dresses, white stockings, sandals, white shoes, shell belts, bright plastic jewelry, straw bags, or knickers," she says.

Once those items are eliminated, she urges women to go through their closets to see what they have from past years which is back in or continues to be in fashion this

For instance, vests, like the ones women wore during the Annie Hall era, are back.

- Bow ties, scarves, string and mantailored ties are in style again too.
- Crisp white blouses with ruffles are part of the fall
- Dark-colored stockings that match the hem of the skirt and/or the shoes are the easiest and least expensive way to move from summer to fall comfortably.
- Pumps are a must to denote the changing season. Once a woman has determined what she has in the

way of dark cottons, raw silk or silk and cotton blends, then it is time to consider adding to the wardrobe, Sosa That is going to be easier this year than it has been

for the last ten. Transition had been nearly impossible

here. It appeared that Florida retailers forgot the mean-

See SEASON, Page 7D

For shopping information, call The Tribune, 272-7653.

Top photo, from left: When it's still hot, this raw silk Irka shift can be pulled up above the knee and belted with a shell belt at the hips or waist. Worn with light hose and sandals, it can go out to lunch or to work. Sleeveless raw silk vest, from Irka, \$24, goes to work when it's teamed with a 100 percent cotton skirt from Sara Arizona, \$54, colored beads, \$18, light hose and sandals. Divided skirt, \$34, and matching cotton blouse, \$34, from WilliWear by Willi Smith, are fine for school when worn with sandals.

Bottom photo, picks for fall changes: For fall, changes are simple. The silk dress drops down over the knees. It is belted with a silky rope belt. Add green stockings and pumps. The vest and skirt go into fall by adding a crisp white blouse, \$54, from Leon Max, a tie, and colored hose and pumps. The schoolgirl can wear her outfit right through winter by adding opaque hose and flat pumps.

Tribune Photos by Jim Reed





Ted Koppel's Star Is Rising Late At Night

• Preview of "Viewpoint," an analysis of television news coverage including the Air Florida crash, Page 4D

By WALT BELCHER **Tribune Staff Writer**

Ted Koppel is the serious, unsmiling, no-nonsense host of ABC's "Nightline," often called ABC's fastest-rising star and often touted as the successor to Frank Reynolds on "World News Tonight."

Ted Koppel. Unflinching. Relentless. Able to leap through interviews with impressive nouns.

Koppel is frequently described as looking like a grim Alfred E. Neuman, and he leads a never-ending fight for truth, justice and the ratings.

The 42-year-old Koppel has worked for ABC for 19 years, but he didn't rise to national fame until the Iranian crisis in 1979-80.

The Iranians accomplished at least three things when they held some Americans hostage for more than a year: They destroyed Jimmy Carter's national prestige. They made Ayatollah Khomeini a household word in this country. And they helped make Ted Koppel famous.

Koppel was already respected among his peers. He'd been a foreign correspondent and covered the State Department. But his face was not known to the masses.

During the hostage crisis, ABC News President Roone Arledge persuaded ABC Television President Fred Pierce to run a series of news specials at 11:30 p.m. called "The Iran Crisis: America Held Hostage."

Koppel was pegged as the host. It proved to be such a success that "Nightline" was born.

After the crisis was over, the ratings dropped some, but "Nightline" continued to be a contender. The show not only stole viewers from Johnny Carson and the CBS late show, it created a new audience of late-night viewers. At times, when an issue is hot, the show gives Johnny Carson a run for his money and slaughters CBS' late

"I don't really keep up with the exact ratings," Koppel said. "But I know we're competitive. We're different, we offer viewers a choice, an alternative. Some nights, people want to know more about major news events. other nights, they want lighter entertainment. I think the consumers are very well served at this time of night."

"Nightline" has been compared to PBS' "MacNeil-Lehrer Report" which focuses on one issue per night. Koppel says he's flattered by the comparison.

"The shows are alike in that they both focus on one subject, but they are very different in the ways they are produced," he said.

"Nightline" uses more graphics, more visual displays and, via satellite, interviews from more distant locales. It also has an irresistible, pulsating theme song.

The topics also tend to be more exotic — cancer cures, sports violence and tragic disasters will be fea-

See KOPPEL, Page 4D



Ted Koppel of ABC's "Nightline"

Kristy McNichol Is A Veteran At Age 19

"The Pirate Movie," Page 2D

By VERNON SCOTT **UPI Hollywood Reporter**

HOLLYWOOD (UPI) - Kristy McNichol, the accomplished little actress we watched grow up TV's "Family" series, has become a millionaire powerhouse in movies, calling her own shots, approving co-stars and directors.

At 19, McNichol's power and independence spring from a single source, an acting talent that awes producers and fascinates audiences.

She is that rare young actress people loved on TV and are willing to pay \$5 to see in theaters. McNichol delights in telling inter-

viewers she is an "old soul" or the reincarnation of a thoroughly mature being. Truth is, while McNichol looks 19,

she is precocious in manner and style. She's also exceptionally intelligent. McNichol answers questions unflinchingly and directly. She doesn't seem to possess a giggle. Coy she ain't.

McNichol, who left home at 17, lives by herself in an apartment. She plans to move into her own house next year.

Although McNichol has a business manager, agent, press agent and personal manager, she calls the shots, makes the major decisions and manages her income, which is burgeoning rap-

She has a steady fella, hair stylist Joey Corsaro, but has dated tennis flash

John McEnroe and actor Christopher Atkins. She nipped off to Hawaii for three days recently with actor Tim Hut-McNichol is engagingly frank about

her romantic flings and self-assured

when it comes to her talent and her She more than held her own with Marsha Mason in "Only When I Laugh" and made Tatum O'Neal look like an amateur in "Little Darlings." She sang beautifully in "The Night the Lights

Went Out in Georgia" and packed a wallop in "White Dog." McNichol sings again and demonstrates a flair for comedy in her new picture, "The Pirate Movie," with young

In all, McNichol has starred in six movies in the past three years, more than any actress in Hollywood today.

McNichol's next movie, "I Won't Dance," will be made in Paris. Once again she has director and co-star approval. Neither job has been filled yet. Pragmatist McNichol will take her time using her star's prerogative.

"I don't think of myself as a star," she said, her sharp brown eyes alert. "Stars are in the sky. Being a celebrity is no problem. I don't let it affect me one way or another.

"I've always been independent and self-sufficient. I'm not a passive or weak person, and that can be a problem with guys, especially my own age.

"I prefer men several years older

than I am. Joey's 26. I don't know whether it's because I'm famous or because of my income or my attitude, but younger guys feel intimidated.

"Sometimes Joey and I talk about marriage but that's a long way off. I think I'll marry him someday because he's so family-oriented, and he's a good

"I never go out with guys I can intimidate. They're usually too shy to ask in the first place or they feel inade-

"I look for special qualities in men. I dated a 28-year-old tennis pro named Jeff. He has a brilliant mind and is very sensitive. Joey is macho. Tim is strange. They're all different and interesting.

McNichol has no plans to attend college. She believes she is getting a broad education in show business, meeting people, handling business affairs and traveling across the country and

McNichol's world is going about the way she planned. She's determined to star in a movie version of "Peter Pan" but has been frustrated by Francis Coppola who is producing the film.

"I called Coppola and told him I really wanted the part," she said. "But he said they wanted to break the tradition and use a boy. Maybe I can still talk him out of that idea.

"Mary Martin and Sandy Duncan made terrific Peter Pans. I know it's a part I could play.



Kristy McNichol stars in 'The Pirate Movie.'

Inside

A Fine Arts Choice

The University of South Florida has named Dr. August Freundlich as its dean of the College of Fine Arts.



The Stones Age

WYNF (95 FM) will air "The Rolling Stones - Past and Present," a 12-hour special billed as the most extensive. indepth special ever done about the Stones.

Weekend Wraparound

(Continued from page 49)

of Hank Williams, Jr., for Liv-

ing Proof. All you have to do is don the same duds you would have worn to a Hank Jr. hoopla back in the '70s (if you are still wearing these duds, you need not tell anyone) and show up at the Andrew Jackson Hall of the Tennessee Performing Arts Center at high noon.

You're only asked to be enthusiastic on command for three hours and not to wear a T-shirt that advertises any-

"In recompense, there'll be door prizes, including trips to L.A., totebags, and tennis rackets-as well as autographed photos.

There will probably be more autographed photos. There will also probably be a lot of unpolished shoes.

Sized to Sell

When the folks at Hospital Hospitality House send out a welcome, they do it in a big

And for quite a few years now, they've been flapping down the mat for out-of-town friends and families of folk confined in Nashville hospitals.

Now, any of you who've had drop-in company know just how much Sara Lee a few unexpecteds can put away. But the three-H-er's always seem to come up with Danish to spare.

So, tomorrow, when they spread their splendors on the grass at 214 Reidhurst Avenue for their yard sale, it should come as no small surprise that their outside offerings are out-

You may think that you've seen yard sales. You may think that you've been impressed with what the girls at the Homemakers' Club put together to finance their trip to Gatlinburg.

But we are not talking two bud vases and a string of pop beads here. We are talking a 1964 Buick Electra, a Xerox 660 copy machine, and a few other sizeable salables.

Of course, there'll be totable treasures too-including clothes from Castner's and bundles of baked goods.

But "Big" is the motif of the day-as they sell the yard goods between the hours of 10 a.m. and 7 p.m., right behind Kobe Steak House.

Geared Up

Here's just what we needed... More cars in the parking lot at Harding Mall.

But that's exactly what we get tomorrow from 9 a.m. to 5 p.m. when the Music City Mustang Club offers Middle Tennes-

(Continued from page 49)

"The Modern Major-General,"

for example, contains name-

dropping references to the Bea-

EVEN THE film's technical

qualities fall short. Much of the

color film already has a pinkish,

washed-out look, and occasional special effects shots are sloppy.

(In one sequence, supposedly

showing the pirate ship coming

into the harbor, the ship and the

ivater immediately around it

seem to "bounce" on the rest of

All this sloppiness suggests

speed, and that's understandable Hanging Rock, can make turkeys

the ocean.)

tles and the Rolling Stones.

Ahoy Mateys...

see's first Ford, Lincoln-Mercury high performance and special interest auto show. (It seems there would be a more succinct way of saying this, doesn't it?)

What this means, though, is that the space you would normally give to your Pinto goes to one of the entries in any one of 14 classy classes, covering everything from '65 Mustangs to Comets and Fairlanes, T-birds and Mercurys.

It also means, however, that (if you just happen to have wheels of the proper pedigree) you can still register until noon tomorrow and still pay your \$8.

Then you'll be eligible for the popular vote and one of three trophies in each of the chassis

However, if you just want to be part of the jam, you can gawk all you please and never pay a penny.

SUNDAY It's His Party

For some folk of simple flair, a 50th birthday is celebrated best with a good bottle of wine, a good friend...and a good cry.

Bill Mullins of Crossville, Tenn., however, has a better idea, or he has better friends, or better wine, or something.

At any rate, he's opening his 2500-acre farm to the public at large for a 50th fling that features the Charlie Daniels Band, the Oak Ridge Boys, and Willie Nelson, all of whom tune up for a terrific birthday bash, beginning at 11 a.m. Sunday.

Just to make sure that you get your slice of the cake, the gates to the farm open tomorrow at noon, and your trusty old RV will be welcome for an

overnight stay. We might just mention, though, that old Bill may be free of heart, but he's also gotten wise in his old age. Tix are \$17.50 each (in advance, through any CentraTik outlet) or \$20 at the gate. Bill will accept your check in lieu of the tie you'd picked out.

Bonus Baby

When the lights go down Sunday night at the Municipal Auditorium, James Taylor (nee "Sweet Baby" James of all our '70s) strums his guitar, and the whole place becomes one big dorm room.

Somehow, we all crammed better for Western Civ while "Fire and Rain" muttered along in the background. Somehow, getting stood up on Saturday night wasn't so bad with

"You've Got a Friend."
Somehow, it's a pretty lucky thing he's still around, still coming up with hits like "Her Town

view.) They obviously wanted to get this inferior version of the

Gilbert and Sullivan tale into the

theaters before the film current-

ly being prepared with the original Broadway cast from Joseph

Papp's recent production of The Pirates of Penzance. Due in a few

months, that more loyal creation

has to be better than this shoddy

I should also note that The Pi-

rate Movie is an Australian prod-

uct. In fact, at \$9 million, it's the

most expensive Australian film

ever made. It just goes to show

you that the land of Breaker

Morant, Gallipoli, and Picnic at

Super songwriter-singer James Taylor concertizes at the Municipal Auditorium Sunday night. For details, see Wraparound.

Too." Otherwise, we'd all go to tech school and send the American educational system up the

For Sunday's 8 p.m. concert, Taylor is joined by Karla Bo-noff who keeps our interest un-

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EVERYDAY

Wednesday Sept. 22, 1982

Bill Bunn

MOVIE REVIEW



War movie's hard to follow and swallow

"Inchon" leaves viewers with a sense of de-ceit by failing to deliver the climax that it seems to promise.

The story line about the Korean War's effect on a few people also is deeply flawed in concept

Despite some exciting combat scenes and a fine portrait of Gen. Douglas MacArthur by Laurence Olivier, "Inchon" is one of 1982's major screen disappointments.

Inchon is a port near Seoul, the capital of the Republic of Korea captured by North Korea soon after the 1950-53 conflict began. United Nations forces under U.S. leadership retook Inchon in a massive and daring nighttime amphibious attack to begin driving the North Ko-

In the film, though, the importance of Inchon is conveyed only during the strategy sessions.

The initial beachhead assault, in daylight, is

all that's depicted of one of modern warfare's most notable operations. The rest is left entirely to viewers' imagination.

Not much of the picture's reported budget of \$40 million to \$50 million was spent on military spectacle. Nothing implies the scope of the

In fact, Director Terence Young used what looks like old newsreel or U.S. Navy footage of warships to suggest the advancing task force. The effect of this archaic insert is insultingly ridiculous.

The screenplay by Robin Moore and Laird Koenig tries to personalize the conflict by weaving in the experiences of the main characters.

Ben Gazzara, as an aide to MacArthur, and Jacqueline Bisset are a divorce-bound couple trying to find each other amid the ravages of war. This involves them with Korean newlyweds, a former Korean officer who has converted to Buddhist non-violence, and his daughter, Gazzara's mistress.

The script doesn't go far enough inside these people's skins to help viewers understand and care about them.

Instead, in a series of unlikely coincidences, they keep bumping into each other all over South Korea. They end up in a commando-style shoot full of heroism, self-sacrifice and dated-looking derring-do.

Gazzara's primary acting technique is keeping his jaw rigid. Bisset's main response to the unrealistic script is tears.

Only Olivier gives an interesting performance. He lightens the old soldier's self-image of grandeur and destiny with humor and warmth that, however accurate, make a convincing character.

The movie's last gasp for life was garroted in the editing room. Some big shots ordered it hacked down to 105 minutes, leaving a disjointed story that's hard to follow.
"Inchon," rated PG to suggest parental guid-

ance for viewers younger than 13, contains mild obscene language and moderately bloody It is at Huron Theater 1, Port Huron, and Ma-

rine City Cinema 2.

Bill Bunn is a Times Herald Reporter.

WHAT'S **HAPPENING**

Today

Family tree slide presentation, 7:30 p.m., St. Clair County Library.

Old fashioned arts and crafts fair, until 5:30 p.m., St. Joseph Hospital, Mount Clemens, Bayley Roomd at East. Sponsored by the

"Nonsexist parenting," 7:30 p.m., St. Clair County Intermediate School District. Sponsored by the Port Huron Chapter of the National Organization for Women.

Thursday

Farmers market, begins at 8 a.m., St. Stephen's parking lot, Port Huron.
Story time for 3- to 5-year-olds, 10 to 10:30 a.m., St. Clair County Library. Admission free.

Friday

Fall flower show, 1 to 8 p.m., St. Clair County Community College Student Commons. Spon-sored by the Port Huron Garden Club.

Saturday

Farmers' flea market, 9 a.m. to 5 p.m., in front of McMorran Place.
Flea market and demonstrations of duck decoy carving and Russian punch embroidery, 10 a.m. to 6 p.m., St. Clair County Farm Museum, Goodelis.

Workshop in water color, conducted by Lewis King, 9:30 a.m. to 4 p.m., First United Methodist Church basement, 69495 Main St., Richmond. Sponsored by the Richmond Artists.

Yard sale, begins at 9 a.m., in front of the United Way of St. Clair, 1723 Military St., Port Huron. Sponsored by the Port Huron Symphony.

Familiar faces

Spotlight

Lean times draw Struthers back to television

By BILL HAYDEN

Actress Sally Struthers was adamant when her contract for CBS's "All in the Family" hit comedy was up in 1979. After eight years in the role, she would never again play Gloria Bunker Stivic. "Coming from three and a half years of unemployment, I feel ecstatic about playing Gloria again," she says now.

she says now. But it's not really the same Gloria who will head-

line the CBS Sunday night series with that title.
She's still Archie Bunker's daughter, and Carroll O'Connor will come over from "Archie Bunker's

Place" to appear on the opening episode.

And she's still Michael Stivic's wife, but Rob Reiner won't be around, except for possible guest appearances on the series. The couple has separated, with Michael running off with his college's homecoming queen to join a commune and Gloria returning to New York with their son.

'I no longer see Gloria as a step backward for e,'' Struthers said. "She is so different from where we left her. She now is taking care of herself for the

"It's like doing a whole different character with the benefit of the public having already accepted Gloria Bunker Stivic." Just as Gloria has changed, so has Struthers dur-

ing her absence from the role. "I've done a lot of growing. Failed plays, failed pilots, failed marriages tend to do that to you," she

In trying to carve out a career away from the Bunkers' television household, she appeared last year with Rita Moreno and James Coco in a three-

character comedy, "Wally's Cafe." It closed after nine performances on Broadway.

Later CBS rejected the pilot for a series of her own, "Me, On the Radio?" a situation comedy set in

New York of the 1940s. Meanwhile, her marriage to producer-psychiatrist William Rader ended in divorce, leaving her with

custody of her 3-year-old daughter Samantha. In between, there were guest appearances on "All in the Family" and "Archie Bunker's Place," and several lackluster made-for-television movies.



Sally Struthers stars as Gloria Bunker Stivic, a newly separated mother who must make a new life for herself as a veterinary assistant in "Gloria." The comedy series will be broadcast 8:30 to 9 p.m. Sundays on CBS.

"I have gained an inner strength I never knew I possessed." Struthers said. "I'm old enough now to have felt almost complacent about three and a half years of unemployment. Motherhood made it feel comfortable to stay home.

'Having a daughter to distract me helped me get through that period. So did my family's love. They stood by me and made me feel I wasn't failing while all these failures were occurring.

While a guest appearance in an hour-long "Archie Bunker's Place" episode last season served as the pilot for "Gloria," Struthers said CBS's interest in doing the series is a longstanding one.

"The network was asking for something like 'Gloria' even before Rob and I were finished with 'All in the Family," she said.

"At first, Rob and I were adamant we didn't want it. Then we'd switch back and forth. Rob was close to saving OK and I were 't Then I were willing and to saying OK, and I wasn't. Then I was willing, and he wasn't. It bounced around like that for a long,

Then last summer, I finally said yes. At that point, Rob was at his won't-do-it stage. And that's why the show is called 'Gloria.'

Samantha, whom Struthers calls "the best thing I've ever done," is the reason for the actress' agree-

ing to return as Gloria. I consciosly chose television over movies or the theater to be close(to home. I chose a situation comedy in ordmr(to ha"(rmglar(hours so I can be home

with Samantha." And some of her own experience will be reflected in the series, she said.

"By her nature, Gloria is a throwback. She is very much an old-fashioned girl living very much in the

She'll also be living with her 8-year-old son, played by Christian Jacobs, in New York's suburban Dutchess County, where she has found work as an assist-

ant to a veterinarian, played by Burgess Meredith. His character is almost stereotypically set in his ways, but beneath his sometimes crabby exterior is

a lot of warmth and caring.

Jo De Winter portrays the series' other regular character, a medical assistant at the animal clinic who enjoys going home at the end of the day to a life of her own. It is her influence that helps Struthers see there is life after marriage.

see there is lite after marriage.

"Gloria' is intended to be an adult comedy," Struthers said. "I don't know whether it's possible to break much ground like "All in the Family" did in 1970 anymore. It all seems pretty well plowed. To succeed, a comedy now has to be unique in its presentation of characters and subject matter.'

CBS also is helping the show's chances of success by scheduling it between "Archie Bunker's Place," and "The Jeffersons," consistently two of network television's top-rated programs.

Two series kick off a year behind schedule

By BILL HAYDEN Gannett News Service

Actors Rock Hudson and Peter Barton find themselves in the unusual position of being the stars of a year-old television series that has never been on the

The shows exist in a kind of electronic limbo. They are neither new nor old.

Hudson's "The Devlin Connection" and Barton's "The Powers of Matthew Starr" originally were to debut on NBC in the fall of 1981. Production delays caused by last year's Hollywood writers' strike pushed the scheduled premieres back to January.

Then, "Devlin" production was suspended when Hudson had to undergo five-way heart bypass

On the "Starr" set, production shut down when Barton and costar Louis Gossett Jr. were burned -Barton seriously - during the filming of that show's fourth episode. The network again was forced to push the broadcast starts of both series back to this coming fall season, giving them the uncomfortable distinction of being considered leftovers.

has benefited his show. "Devlin," which has been called "McMillan and

Son" because of similarities to Hudson's "McMillan and Wife," series with Susan Saint James, has "undergone a subtle shift in emphasis, from an action melodrama to a sophisticated mystery," Hudson

In it, he portrays Brian Devlin, director of a Los Angeles cultural center. Having sold his successful detective agency for millions, he is wealthy, sophisticated and lives in high style. He also finds out he's a father when his long-lost son, one-time Montreal Expos pitcher Jack Scalia as Nick Corsello, arrives from New York.

The street-wise, casually attired son is following in his father's footsteps. He is trying to make a living



Rock Hudson, right, stars as Brian Devlin, a successful former detective, and Jack Scalia, as his long-lost son, Nick Corsello, who coaxes his father back into part-time work in "The Devlin Connection." The show will be aired 10 to 11 p.m. Saturdays on Channel 5.

as a private investigator and hopes to take advantage of Hudson's connections. Despite his reluctance to be involved in detective work, Hudson each week finds himself being drawn into helping Scalia.

"He is the kind of guy every man would like to be.

He is in a position in life which he has position, money and mental peace. He is more a hero than anti-hero. Devlin's objective in life is to have peace and contentment. He lives every day and every evening to the fullest," Hudson said.

It was "Devlin" that convinced Hudson to do his

first weekly series since "McMillan" completed its six-year run in 1977.

"After 'McMillan' I thought I would never undertake another series. I hope the series lasts for five years. Devlin is a more interesting character than

McMillan. He is freer, more honest."

"The Devlin Connection," scheduled to be aired on NBC, will be pre-empted in the Detroit area by "Mort Crim's Free-4-All." The show can be seen elsewhere on Channel 5.

The Devlin philosophy of enjoying life to the fullest and taking it as it comes is echoed by Peter Barton, who is still recovering from burns on his arm and back even though he is at work on his "Powers of Matthew Star.'

"The experience and lying there in the hospital bed gave me a new perspective," he said. "I have come to realize that acting is something in my life. It

Barton found that the one-season delay of his show gave its creative staff time to decide on the final

form and direction of the series. As the title character, he portrays a teen-ager who appears to be a normal California high school student.

What his friends don't know is that he and Louis Gossett as the chemistry teacher who is his guardian are from another planet.

'It originally was designed as a juvenile series; now, its appeal is much broader and the type of stories we can do is wider," Barton said.

This is the third in a series of stories on the shows and the stars of the fall TV season. Tomorrow's feature will be on "Leading Men."

Box office busier than ever

For Hollywood, this has been the happiest summer ever. It's the time of big hits, big lines, big

piles of money. And as businessmen count all that cash, they'll notice an important trend: The good movies have scored and the bad ones have flopped.

In other words, audiences aren't as dumb as they're supposed to be.

By now, the box office blessings have become awesome. Boosted by "E.T." and his rich friends, movies seem sure of record earnings for the summer and for

Variety, a show-business newspaper, pegged the 1982 total at \$2.24 billion through the end of August. That's 18 percent higher than the same time last

That pace was supposed to slow down in August. Instead, "Friday the 13th, Part 3" made a three-dimensional killing, while other films held on. Recently, the movies had another \$100 million weekend - almost 50 percent higher than the same weekend in 1981.

During all of that, you can find a lot of summertime trends. For instance:

- Science fiction and fantasy are dynamite, unless they outrun mass tastes. "Blade Runner" and "Tron" were too unusual to score big.

— Movie audiences still have trouble

with musicals. All three of this summer's musicals started well and fell fast. - Horror movies flop in the summer-time, unless they're in 3-D.

 Light films do the best in the summer, but by August audiences are ready for something more. Backed by critics' raves, two films, "An Officer and a Gen-tleman" and "The World According to Garp," have become late hits.

Legend used to have it that filmgoers could be conned into seeing crummy films and would forget to see good ones. Occasionally, that's true. Sometimes a "Porky's" will make money while a "Stunt Man" won't. But audiences have become sophisticated. And you can start by looking at the extremes of the box office list to find it out.

At the top, of course, is "E.T." Critics have proclaimed it a masterpiece and audiences have agreed. By Aug. 22, the film had made an awesome \$216.9 million, closing in on all-time champ (\$320.2 million), "Star Wars."

At the bottom of the list? Well, the awful "Grease II" started well, but word quickly got around. It's made a measly \$14.3 million.

Woody Allen's yawner, "A Midsummer Night's Sex Comedy," started slowly and plummeted from there. It's made only \$8.1 million. The ridiculous "The Pirate Movie" started weakly and then saw its total cut in half the second week. It's made \$6.7 million.

And "Megaforce" was an inspiration for everyone. It was made with megabucks (a reported \$25 million), mega-boom battle scenes and not the slightest bit of sense. After two dismal weeks, it was pulled from most theaters; it had made only \$6.5 million, probably less than the cost of advertising and prints.

In between, there are some films that did better than they should have ("Friday 3," "Star Trek II"). And there are some that deserved to do better ("Blade Runner," "Tron").

But mostly, this has been a summer that has rewarded quality. Maybe Hollywood will notice.

Here's a list of the leaders. Most of the films are still making some money, but notes are included for ones that have major totals coming in:

"E.T.," \$216.8 million and climbing

fast

2. "Rocky III," \$105.9 million. 3. "Star Trek II," \$73.2 million. 4. "Poltergeist," \$62.3 million. 5. "Best Little Whorehouse," \$53.4 mil-

lion and rising.
6. "Annie" \$49.2 million.
7. "Firefox," \$43.8 million.
8. "Conan the Barbarian," \$36 million. "Sword and the Sorcerer," \$35 million

10. "Blade Runner," \$26.2 million. 11: "An Officer and a Gentleman," \$25.3 million and rising fast. 12. "Tron," \$23.1 million.

"Young Doctors in Love," \$23

14. "Friday 13," \$19.5 million and rising.
15. "Garp," \$17.2 million and rising

16. "Things Are Tough All Over," \$16.7 million.
17. "Road Warrior," \$16.2 million and

rising fast.

ENTERTAINMENT CALENDAR

Garden club plans show

The Port Huron Garden Club will present its fall flower show Friday in the Student Commons at St. Clair County Community College.

The show, "Celebration Time — Come On" will feature three flower judging divisions: Artistic Design, Horticulture and Conservation, plus one unjudged division displaying handicraft items

by club members. Show hours are from 1 to 8 p.m.

Ballet show at Masonic

DETROIT — Rudolf Nureyev and the Boston Ballet will return to Detroit's Masonic Temple Theatre Sept. 29 through Oct. 3 for six performances of "Don Quixote.

Performance times are 8 p.m. Wednesday through Saturday and 2 p.m. for Saturday and Sunday matinees.

Bad weather may ruin premiere of Coppola's picture

By MARILYN BECK

If a snowstorm closes the Rome airport today, Francis Coppola's preview of One from the Heart at Manhattan's Radio City Music Hall on Friday will be

in trouble. Big trouble. The only existing print of the picture is still in the hands of cinematographer Vittorio Stararo in Rome, and is not scheduled to be shipped to New York until today. And that, folks, is called "working without a net."

At this point Paramount and Coppola are still keeping mum about their war games: his having arranged the Heart preview without studio consent or knowledge; the studio's reportedly seeking revenge by canceling the film's scheduled Feb. 10 national release.

But a source close to Francis says, "The studio had no choice but to scrap the release. He has the negative of the film, and won't make any prints until he sees reaction to the picture Friday. If it's not good, he'll pull it back and start working on it again.

Thus far, he's been working on it again — and again — for a year. While his Zoetrope studios has nearly gone belly up in the process.

Rob Reiner says he's negotiating with a major studio for his big-screen Spinal Tap, the Final Tour. And that if the deal goes through, it will be without a

The former All in the Family actor explains that Spinal Tap is a satire which he will direct, which will have him playing the director of a documentary about a heavy metal English rock band that's making its probable farewell tour of the U.S.

Reiner devised the idea with Michael McKean of Laverne & Shirley, National Lampoon wit Christopher Guest and Saturday Night Live writer-performer Harry Shearer — all of whom will portray musicians in the movie.

"We can't script it, because it's all going to be improv," says Reiner, "But we have made a 20-minute demonstration tape, and the studio we're dealing with is very enthused about that - and we hope to know something soon."

Barry Bostwick and Lisa Hartman will be getting away together in Hawaii this month - but for a much shorter spell than they planned. Bostwick, who has just completed an acting stint in. Megaforce, has decided to gut the tribute Broadway Plays Washington, out that Jan. 15 marks the 25th anspecial - with Barry singing three Bogart.

Carol Burnett reports husband Joe Hamilton will undergo additional tests all this week at L.A.'s Cedars-Sinai Medical Center, where he has been a patient since being stricken with a heart attack on Dec. 31. Doctors still won't hazard a guess as to when he'll be well enough for discharge from the hospital.

A porno picture called 11 — a ripoff of 10 with a female lead who looks amazingly like You Know Who - has become the hottest thing on the X-rated video market, with cassettes going for

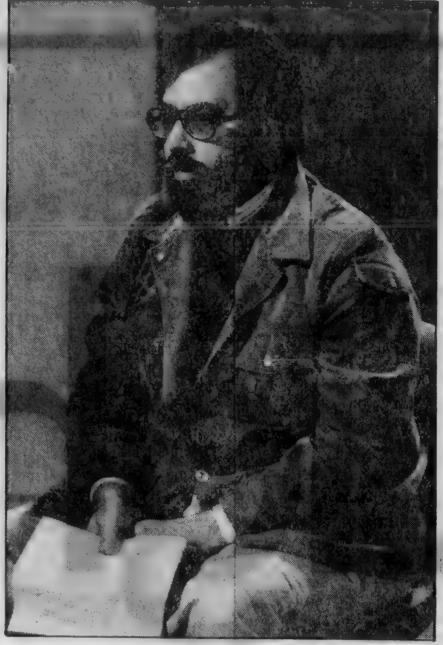
There are interesting similarities and differences - between Metro's Shoot the Moon, which will be released Jan. 22, and 20th Century-Fox's' Author! Author! currently shooting in New York. Both deal with the breakup of a marriage of a writer and his wife and the pain inflicted on the children

But in the former, Albert Finney, who portrays an award-winning novelist, deserts his mate (Diane Keaton) and their four young daughters. In the latter, Al Pacino tries to combine a career as a successful playwright with being both mother and father to five children after his marriage falls apart. Pacino's wife is being played by Tuesday Weld who once came close to actually being

He's not saying when, but ... Warren Beatty is talking about teaming with Jack Nicholson in a remake of the 1936 classic San Francisco, with Warren taking over the Clark Gable role, and Nicholson stepping into Spencer Tracy's shoes as the fighting priest.

And producer Samuel Bronston claims that after 15 years he's finally put all the pieces together to film Isabella, and will make the picture in Spain — where he set up a studio in 1959 and made such epics as El Cid and King of Kings before financial problems got the best of him.

Bertie Higgins, the singer and cowriter of the Key Largo Bogart-Bacall tribute disc that's now listed among the top 40 singles in the country, will have an entire album of songs dedicated to the late idol coming out on the Cat Family label next month. This is the planned month-long vacation short so report I get from the Chappell Music he can take part in the Kennedy Center folks, who also make a point of pointing which will be taped Feb. 11 as a PBS niversary of the death of Humphrey



Director Franis Coppola

'Pirate Movie' is filmng

HOLLYWOOD - Kristy McNichol, Gristopher Atkins, Ted Hamilton and Gary McDonaldhave been cast for The Pirate Movie, which is a film daptation of the hit Broadway show, The Pirates of lenzance. The film is now in production in Sydney Australia, under the direction of Ken Annakin from a preenplay by Trevor Farrant.

Miss McNichol can currently be seen in Caly When Laugh. Atkins starred opposite Brookeshields in The Blue Lagoon.

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KMBQ to air 'Lennon'

Because of public response to the initial airing of the BBC special The John Lennon Story, KMBQ will repeat the five-hour broadcast beginning today.

The program will air from 8 to 11 p.m. with the final two hours to be aired Friday from 8 to 10

Forty-eight hours before he was murdered, Lennon and his wife Yoko Ono taped a three-hour interview with Andy Peebles in New York for BBC Radio One. It was the first time for over five years that the ex-Beatle had agreed to face a radio microphone. What was expected to be Sean. a routine half-hour talk

tasy, turned magically into a long, deep and candid discussion about his life and work.

Lennon talked about the Beatles, the break-up, his first meeting with Yoko, feminism, heroin, drink, music making, songwriting, his feelings for his past and his hopes for the future.

Peebles says of that interview, "I will remember being confronted by a man full of conviction, honesty, humor and love - yes love a love of life and a deep and tender love for his wife Yoko and son

"Lennon leaves behind

Salinas schedules Jan. 29 'Cannery Row' premiere

HOLLYWOOD — The world premiere of MGM's Connery Row, starring Nick Nolte and Debra Winger, will be held Jan 29 in Salinas, Calif., as part of the city's celebration of the 80th anniversary of novelist John Steinbeck's birth.

The film is based on a Steinbeck novel. The event will benefit the Friends of the John Steinbeck Library in its efforts to purchase Steinbeck's original manuscript for The Pearl, the only privately owned manuscript in existence.

Nolte, Miss Winger, screenwriter/director David Ward and producer Michael Phillips and other cast members are expected to be in attendance at the Ward directed Cannery Row from his own

screenplay. The picture will go into national release on Feb. 12 in the United States and Canada Nolte was the star of television's Rich Man. Poor

about his and Yoko's him some of the greatest latest LB Double Fan- music of my lifetime, music which will be treasured by our children and our children's children. The world of popular music in Great Britain mourns one of its greatest sons - and all he was saying was 'Give

Stars signed

peace a chance."

HOLLYWOOD -Christopher Reeve. Genevieve Bujold and Fernando Rey have been signed for the Italian production of Monsignore.

Frank Perry is directing the drama from a screenplay by Abraham Polonsky.



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'Good Parts' proves bad parts By JAY SHARBUTT

AP Drama Critic

NEW YORK — Off-Broadway's newest comedy has a talented cast led by Tony Roberts. And the comedy's author has been acclaimed for stage works that include The Indian Wants the Bronx

But the sad news is that The Good Parts by Israel Horovitz is a misfire for all concerned. It's one of those busy, strained farces in which the combination of surreal and slapstick provides only a few laughs in

The cause, bowing recently, occurs in Greece. It concerns a mid-life crisis affecting Roberts, who plays Brian "Sonny" Levine, a "lapsed lawyer" from New

York facing his 40th birthday.

Accompanied by Stephen Strimpell, cast as another barrister he's known since boyhood, he's vacationing in Athens - on the lam, actually, from his career, family and beloved back-home extramarital affairs. The two innocents abroad are hot for adventure, of course, even though Strimpell, a family man, has his

affairs include a long one with his own wife. The lads face illicit romance, Strimpell with a married British woman, a podiatrist, and Roberts with a sultry American beauty who works for the Greek government and is wed to a jealous Greek

doubts and even admits to longing for his home, wife

and kids. No matter that he learns Roberts' U.S.

But for Roberts, a yen for the wild, free life really isn't the basic cause of his turning-40 anxiety. No, it's that he must fulfill this dream he's had since boyhood to play the Acropolis. In the title role of a Greek situation tragedy - Euripides' Electra.

It seems he first played the part when attending an all-boy high school (when a boy plays Electra, he's lucky if it leads to a case of Orestes development. It does here, but I digress).

Well, those in charge of the Acropolis won't let him do his thing there. He's determined to do it. This leads to more than one crisis in his mid-life.

Such as a scuffle with an Acropolis guard. And the guard's apparent demise from a fall. And a sudden need for our two tourists to go into hiding (disguised as two busboys who speak a strange tongue called Arb). And the arrival and arrest of their wives by the authorities. And the sorting out of all this.

The comings and and goings, occuring in cafes, on stone steps and in a seedy two-bed hotel identified by an overhead neon sign as a hotel, are periodically announced by Robert DeFrank and Nancy Mette.

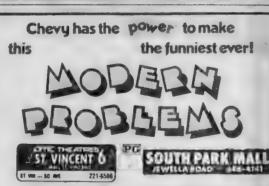
They play various local Greeks, including one party who arrives with a shovel full of rocks that he dumps on stage and identifies as "the ancient ruins." Okay, that gets a laugh. But not much else does in the proceedings, played on David Jenkins' so-so set and directed with an oddly

uncertain hand by Barnet Kellman, who did infinitely better with Key Exchange, an off-Broadway hit. Cecilia Hart and Judy Graubart each display deft comic skill, both as the two ladies with whom our lads tarry and the two wives who track them down. But

they're struggling for chuckles all the way. Same problem with Roberts, one of the best lightcomedy actors around. He's smoothly competent, but doesn't look as if he's having much fun. Neither does

Strimpell, valiant in his thankless best-friend part. Truth is, The Good Parts really has no good parts.









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Felice Faces The Facts With College Enrollment

HOLLYWOOD (UPI) Felice Schachter, the darkeyed youngster who starred in "The Facts of Life" television series, is facing the facts of college life and liking them better than TV.

At the threshold of a promising acting career, Felice gave up her role in the popular sitcom, electing to enroll at Brown University in Providence, R.I.

Felice, a professional actress since infancy, was doing TV commercials before she

could walk.

The 18-year-old beauty, unlike many another movie youngster, never fell victim to the so-called "awkward stage" experienced by such celebrated superstars Judy Garland and Shirley Temple.

She simply rearranged her priorities, choosing to forego her weekly stint in "The Facts of Life" for occasional appearances when she can fit them in. Jody Foster made the same sort of decision two years ago when she entered Yale as a freshman.

No one is more aware than Felice that teenage performers in youth-oriented movies are in demand right now, e.g., "Porky's," "Fast Times at Ridgemont High" and "The Pirate Movie."

Before matriculating last fall. Felice starred in her first

movie, "Zapped."

Felice hopes to broaden her horizons in the event she ever quits show business. isn't studying acting and hasn't taken part in school productions.

Now that she's completed her freshman year, Felice is more enthusiactic than ever about getting a sheepskin. She revels in the freedom, the college town atmosphere, attending football games and hockey matches.

She lives in a coed dorm on campus with other first-year students. Felice says nothing she has done as a model or actress has been as rewarding as being an undergraduate.

"College is more important to me than my career right now," she said, brushing her long, dark hair to one side.

"This has been the best experience of my life - meeting new people, forming relationships and getting into academics.

"There will always be movies and television, but I'd probably never have gone to college if I hadn't made up my mind to do it last year. I wanted to be with my age

group, entering school with my own generation.

"Most of my classmates know I'm an actress, but they don't make any fuss over me. I like the freedom and the loose atmosphere on campus. I have much closer relationships now than I did in Hollywood."

Felice has hedged her bets somewhat. If important and lucrative modeling jobs come up, she cuts classes to go to her native New York to work

for a day or two.

Should a major motion picture role be offered, however, Felice would think twice and try to work during summer vacation. There is a slight possibility she would drop out of school to work for a semester.

"Last year I took a couple of weeks off to appear in a few episodes of 'Facts of Life,'" Felice said. "But my studies didn't suffer. I'm a B student and I enjoy my courses.

"I haven't decided on a ma-

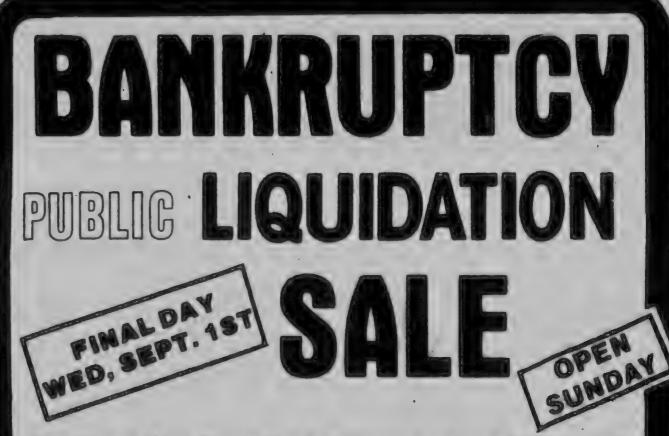
jor. I took required freshman courses and a couple of classes in theater arts.

"Next year I may try out for some of the school plays. My first priority is education, but I'm a career actress."

It was suggested that perhaps Felice might pass up the role of a lifetime by sticking to her studies. The thought had occurred to her. "There will be other parts in the future. If they want me now, maybe they'll want me later.

"I don't think about show business or agents and managers now. I'm still young so I don't have to rush anything. I'll have more life experience when I'm in my 20s and I'll be a better actress.

"I should graduate when I'm 21. I'd like to spend some time traveling in Europe and learning more about life before I get back to work. Some people are too compulsive about acting. It takes over their lives."



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PORT EXPERT BELL

What went on in the royal bedchamber

Continued from page 1

And leisure suits still cause cancer: Video games are a threat to health, claims a University of Nebraska researcher, because players undergo dramatic buildups in blood pressure without the opportunity to vent by means of physical action.

Great, but what can he do with a Vego-Matic? A North Bay police officer, Paul Bourdon, developed a method of lifting invisible fingerprints which uses the same chemical that makes Krazy glue work.

To tell the truth, we don't get too much of it in the city, either. Sandra Mitchell, 33, testified in Ontario Provinicial Court that she saw six naked people engaged in a variety of sex acts at a camp ground. She admitted to the court that she watched the group for about half an hour.

"We don't see much of that in the country," she explained.

Then there's Col. Sanders Kentucky-Fried Records: A Toronto company advertised for franchise-holders in a company that sells take-out ribs along with video movie rentals.

The name: Ribs and Flicks.

Blue rinse on your collar . . . Mathilde Wirth, 91, sued her 72-year-old husband Robert, 72, for divorce in Queens, New York, because he was seeing a younger woman for the last 40 years of their 52-year marriage.

The younger woman was 70.

You liked the Mickey Mouse phone, you liked the Princess phone, now try the Cherry Cheesecake phone. Right Now! A man in a Winnipeg shopping mall grabbed a 14-year-old boy, smashed a pay phone and forced the boy to eat bits of the receiver.

Won't you help this general buy an Exocet of his very own? At the height of the Anglo-Argentine war, a Buenos Aires television station raised \$600,000 during a 24-hour telethon.

Bjorn, don't just stand there, for heaven's sake. Open up a vein and offer them a drink. Danish scientists reported a suicide attempt in which a man downed 2½ bottles of 12-year-old Scotch, giving him a record blood-alcohol content; one per cent of the fluid in his veins was alcohol. The survivor was left with heart failure, liver poisoning, a malfunctioning pancreas and bleeding from various other organs.

Her Majesty's a pretty nice girl, some day I'm gonna make her mine, oh yeah, some day I'm gonna make her mine... Queen Elizabeth was shocked to wake to a prowler sitting beside her bed. She chatted with the man for 10 minutes and had him apprehended on the pretext of getting him a cigarette.

Ed? Ed Meese? Ed, can we get New Year's to start at 10:30 — I am so tired and Nancy's just wiped out from some industrial-strength shopping . . . Aviation Week and Space Technology magazine reported that the July 4 landing of the space shuttle was delayed 1½ hours to allow President Reagan to sleep longer.

THE YEAR RELIVED:

TV: Happy New Year, hosers

T was not, by any stretch of the imagination, a good year for television. It has, in fact, been quite a long time since television had a good year, but that's another story.

This is the year that Lou Grant, Barney Miller and Mork & Mindy were either cancelled or opted for a dignified death, and the cast of M*A*S*H declared that as of this spring it was going out too.

The new fall program offered one small glimmer of intelligence, Cheers. It has consistently been a flop in the ratings. But the multi-storyline continuing dramas, daytime and prime-time, from General Hospital and All My Children to Dynasty and Dallas stayed at the top of the charts.

The three American networks watched their audiences continue to drop, from 87 per cent of television watchers in 1981 to 82 per cent in 1982.

In desperation, they turned away from sit-coms and series to movies, specials and mini-series, including "docu-dramas" on Rosemary Clooney, Gloria Vanderbit. Charles and Diana (twice in one week), and Mae West.

Reality television got even more real than That's Incredible and Real People. 1982 brought People's Court, a program with real-life people fighting real-life small debts court claims. In 1983, look for Lie Detector, (real people taking polygraph tests on television) and perhaps even Second Chance, a program that sends out a psychiatrist and a camera to those who call in on a television suicide line.

Some of the networks' missing audience could be found watching public television, which had a 50-per-cent increase in viewers. They watched British imports, particularly Brideshead Revisited and Richard Attenborough's 13-hour Life on Earth.

In the Great White North, the CBC launched its ambitious new National and Journal package at 10 p.m., gathering steam and ratings until budget cuts forced the Journal to shut down over the summer.

The Applebaum-Hebert report suggested that the CBC shut down production permanently and sell off its production facilities, a notion that sent anyone acquainted with the general standard of CBC hardware into fits of giggles.

1982 also brought pay-television, or at least a CRTC decision on pay-television. By this time next year, we'll have at least three pay channels, and maybe four, should any of the regional applicants be awarded a licence.

In an unprecedented show of backbone, the CRTC held CTV to its commitment to produce a Canadian drama series. The result, Snow Job, will debut in February, at which time we'll find out how apt the title is.

And the best Canadian television series continued to be the one series that's also shown on an American network — albeit the cellar-dweller NBC. SCTV, despite the absence of Catherine O'Hara and Mac-Kenzie Brothers Dave Thomas and Rick Moranis, demonstrated once again that Canadian humor is funny. So, Happy New Year, Hosers.

-EVE JOHNSON

MOVIES: E.T., phone your banker

OU don't have to phone home to know whose year this was in films. Steven Spielberg and E.T. were the biggest news of 1983 both on the screen and in subsidiary rights.

The film, about an extra-terrestial and his young earthling friend, Elliott, opened in June at the Park Theatre in Vancouver and was still running there at Christmas. So far the film has taken in more than \$75 million at North American box offices alone and has just opened to huge crowds in Europe.

And anything with E.T. on it was selling this Christmas. From T-shirts to lunch boxes, the little creature is everywhere. No need for Spielberg to say ouch about this one.

Critically successful, although no power-

house at the box office, was my favorite film for the year, Diner. The first directorial outing for screenwriter Barry Levinson, Diner showed that the trials of young men coming to grips with maturity could still be given one more twist.

Other top notch films were Tootsie (the only genuine hit of the Christmas season), My Favorite Year, Tex, Eating Raoul, Das Boot and The Man from Snowy River

Something that could have done with a miss was Pirate Movie, the worst film of 1983.

Usually a movie has one redeeming quality, even if its only that its short. Pirate Movie was a tone deaf musical ineptly directed, acted, photographed and edited. It wasn't even worth laughing at in the way that Inchon and Monsignor were.

Surprise bomb of the year was Annie, a film that was expected to sweep the summer box-office sweepstakes and instead tapdanced itself into an early grave.

The most persistent trend of the year was in the high school sexploitation flick. Fast Times at Ridgemont High, Homework, Goin' All the Way and the Last Virgin in America and Zapped provided the Southern California fantasies of teenage girls in their underwear that middle aged producers can't seem to stop chuming out.

This was also the year of Ghandi, Moonlighting and Sophie's Choice which have opened in other places but not in Vancouver. We'll be seeing those in January.

-PETER WILSON

ROCK: Something old, something new

OR rock and roll fans, 1982 was the year of the rockabilly revival, the year the new British Invasion of synthesizer-rock bands flooded radio alrwaves, and the year the Who made its "last" concert tour — not to mention made more money than at any time during its 18-year career.

The Long Island trio known as the Stray Cats led the resurgence of rockabilly, and leading the other big musical trend of the year, British synth-rock, were Human League and Soft Cell.

Human League's single, Don't You Want Me, and the band's album, Dare, both achieved No. 1 on the charts. And Soft Cell's No. 1 single, Tainted Love/ Where Did Our Love Go, also helped open up North American airwaves to such bands as Simple Minds, Orchestral Manoeuvres in the Dark, Duran Duran, Talk Talk, and A Flock of Seagulis.

The year also provided renewed life for: Joni Mitchell, who returned to more poporiented material from her ventures into jazz; Donaid Fagen, whose solo album The Nightfly rekindles Steely Dan's spirit; Paul McCartney, who proved that he's the master pop craftsman; and the Who, whose album, It's Hard, proved there's still life in the old boys yet.

The past year also saw: the Go-Go's rise from obscurity as a Los Angeles underground club favorite to become the most successful all-female group in rock history; the members of Vancouver's Loverboy strike it rich; and the Payola\$ achieve glowing critical acclaim and healthy record sales.

The best new artists of '82 were: Marshall Crenshaw, with his fine debut LP full of Buddy Holly-like vocals and Beatlesque pop songs; Men at Work, the Australian-based pub-rockers who took America by storm with their Police-influenced debut

LP, Business as Usual; Laurie Anderson, the New York experimental musician whose debut album, Big Science, was by far the most unusual album of the year.

This was Comeback Year for: Simon and Garfunkel; Del Shannon; Crosby Stills and Nash; Joe Cocker; Frank Zappa (who enjoyed his first Top 10 hit in years with his daughter Moon Unit Zappa's Valley Girl rap); the J. Geils band; the Mamas and the Papas; and the Doors, who sold more records this year than ever before.

Fond Farewells to: defunct rock groups the Jam, Squeeze, the Dooble Brothers, and the Subhumans; and to the passing of Marty Robbins, blues brothers John Belushi and Lightnin' Hopkins, heavy-metal guitarist Randy Rhoades, ploneering rock/soul dee-jay Murray (the K) Kaufman, Pretenders guifarist James Honeyman Scott, and Downchild Blues Band planist Jane Vasey.

-NEAL HALL

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ength of uninterrupted run in Wichita is in parenthesis at end of reviews
All movie times are P.M. unless otherwise noted

Opening Today

Fast Times at Ridgemont High (R) - Not reviewed

Comedy/drama detailing the struggles of contemporary teens from their point of view, based on the bestselling book of the same name by Cameron Crowe, who returned to school as an "undercover student" in 1979 to research today's adolescent scene.

- Towne West: Daily at 1:45, 3:45, 5:45, 7:45 and 9:45. • Cinemas East: Daily at 1:15, 3:15, 5:15, 7:45 and 9:45.
- · Landmark Drive-in: See drive-in list.

Forced Vengeance

(R) - Not reviewed Chuck Norris, America's blond answer to Bruce Lee,

- stars in his latest martial arts drama.
- Pawnee: Daily at 1:30, 3:45, 5:35, 7:45 and 9:45. • Towne West: Daily at 1:15, 3:15, 5:15, 7:15 and 9:15.
- Meadowlark Drive-in: See drive-in list.

Friday the 13th: Part 3 (R) — Not reviewed

Yet one more time on the gore-bore front, but this time in a new 3-D process (except at the drive-in). The meat cleaver through the chest, the knitting needle through the neck and the pickax in the skull take on new dimensions.

- Fox Garvey: Daily at 1:45, 3:45, 5:45, 7:45 and 9:45; late show tonight at 11:45.
- Pawnee: Daily at 1:45, 3:30, 5:20, 7:30 and 9:30.

• Meadowlark Drive-in: See drive-in list.

dead-end lifestyle.

An Officer and a Gentleman

(R) - Not reviewed Richard Gere and Debra Winger star in this love story about a troubled youth who seeks a new life by rising through military ranks and a young woman who seeks to marry an officer as a means of fleeing her

• Twin Lakes: Daily at 1:45, 4:30, 7:15 and 9:45. • Mall: Daily at 1:45, 4:30, 7:15 and 9:45.

Star Wars

(PG) - ★★★★

Encore of Luke Skywalker, Princess Leia, Han Solo, R2-D2, C-3PO, Chewbacca and all the other denizens of George Lucas' epic, set "a long time ago in a galaxy far, far away."

Note: Mild language, comic-book violence. • Towne East (outside mall): Daily at 1:15, 3:45, 7 and

• Fox Garvey: Daily (except Sun.) at 2, 4:30, 7 and

9:30; late show today at 11:45; Sun. at 4:45, 7 and 9:30.

New Reviews

The Pirate Movie (PG) - ★★

A disappointing hodgepodge musical "spoof of a spoof," which is to say, an attempt to turn Gilbert and Sullivan's clever Victorian operetta, "Pirates of Penzance," into a sort of Australian soft-rock "Blue Lagoon" to appeal to teen tastes. It had all the earmarks of a winner: Kristy McNichol in her first femme fatale role; Christopher Atkins baring his Adonis body (one more time) for the swooning teenyboppers; the topics of romance and danger set against the swashbuckling excitement of pirates on the open sea. But the pirates come across like the Village People, Atkins is a superficial hero whose suntan is his major talent, and McNichol tries way too hard to lower her bodice, hike her



training administered by drill instructor Louis Aviation officer candidate Richard Gere endures the intense physical and psychological

hemline and vamp her way into our hearts. The few

remaining G&S numbers show how insubstantial the modern elements are. There should have been more of them to keep the "jolly" in Jolly Roger.

Note: Mild language, mild sensuality, swashbuckling violence.

• Towne East (outside mall): Daily at 1, 3:15, 5:15, 7:15 and 9:30.

• Twin Lakes: Daily at 1:15, 3:15, 5:15, 7:30 and 9:30 (except no 1:15 show Sun.)

Things Are Tough All Over (R) - ★★

If there is a bodily fluid or function that Cheech and Chong haven't exploited to vulgar excess, then doctors haven't discovered it. In this fourth romp - for true fans only — the dopey duo play dual roles: themselves as spaced-out wanderers trekking from Chicago to Las Vegas and a pair of maniacal Arab brothers, former employers, who are out to get even (read: kill them) for "losing" \$5 million in laundered cash. Cheech Marin plays Mr. Slyman, the genial, Westernized brother whose accent confuses "herpes" with "hairpiece." Tommy Chong plays Prince Habib, the volatile but dumb brother who once married a camel and who picks his toenails with the same knife he uses to cut his food. It's a cross-country revenge chase with some quick, outrageous one-liners from guest Rip Taylor plus a couple of French porno actresses. The grodiness and raunch often outweigh the laughs, but C&C fans won't care a

Note: Considerable vulgarity, some language, sensual-

- ity, adult themes. • Pawnee: Daily at 5:30, 7:40 and 9:40.
- Towne East (outside mall): Daily at 1:30, 3:30, 5:30, 7:45 and 9:45.
- Landmark Drive-in: See drive-in list.

Zapped!

(R) $- \bigstar \bigstar$ It's "Carrie" with a sensual rather than violent twist as Scott Baio plays an introspective young scholar who gains mysterious powers of telekinesis (mind moving matter) through an accident in the chemistry lab. His best friend, Willie Aames, tries to exploit the powers for commercial gain by "controlling" gambling machines, but late-blooming Baio is more interested in popping open the blouses of the girls in his class. And what he does to his classmates at the senior prom would make Carrie envious. It's all in fun, but it drags through an inept script full of juvenile drivel (including a drinking contest to see who barfs first). Baio from "Happy Days" and most recently "Joanie Loves Chachi," and Aames from "Eight is Enough" are pleasant enough, but their superficial TV training shows up as insubstantial on the big screen. Full review is on Page

Note: Considerable nudity, sensuality, mild language, mild violence.

• Cinemas East: Daily at 1:30, 3:30, 5:30, 7:30 and 9:30. • Towne West: Daily at 1:30, 3:30, 5:30, 7:30 and 9:30.

DRIVE INS PRESENTED IN CINEMASCOPE NOT

Gossett Jr. in "An Officer and a Gentleman."

The Best Little Whorehouse in Texas

(R) - ★★

Continuing

It sounded like a match made in box-office heaven Burt Reynolds and Dolly Parton in the film version of this bawdy Broadway romp and stomp. But fans of both are going to come away wondering whether the devil made them do it. She's the good-hearted madam and he's the good ol' boy sheriff, and the lack of warmth between the two is astonishing. (4th week)

Note: Flash of nudity, mild sensuality, mild language, mild violence.

- Towne East (inside mall): Daily at 1, 3:15, 5:30, 7:45 and 10.
- Cinemas West: Daily at 1, 3:15, 5:30, 7:45 and 10.

Diner (R) - ★★★

Marvelous little mood film that represents the ultimate buddy-buddy experience of five guys in Baltimore during 1959, who fear breaking up the gang more than anything else. Nightly, until the dawn's early light, they gather at a greasy-spoon diner to hash over conquests and dreams. It is the symbol of their intertwined lives and "belonging." Not even marriage can break up that old gang. The bond is stronger than love of parents, wives or subsequent children. (3rd week)

Note: Rough language, adult themes, sensuality. Cinemas East: Daily at 1, 3:10, 5:20, 7:30 and 9:45.

E.T.: The Extra-Terrestrial

(PG) - ***

Wonderfully entertaining, emotionally satisfying and adventurous romp about the friendship between a 10year-old boy and a short, squatty, and, well, ugly alien from a distant planet who finds himself stranded on Earth. Beautiful, inspiring, touching. A modern classic. (10th week)

Note: Mild language, some scary moments for young children.

- Crest: Daily at 12:45, 2:55, 5:05, 7:30 and 10.
- Towne West: Daily at 12:30, 2:45, 5, 7:30 and 10.

Night Shift

(R) — ★★ Henry Winkler, the ol' Fonz himself, makes a surprisingly good wimp in this adult comedy about a henpecked young man who works the night shift in a city morgue to get some peace and quiet. His new partner. manic Michael Keaton, disrupts his stable world by convincing him to run a string of call girls out of the morgue. This minor comedy has pleasant moments between the two mismatched partners, but it occasionally turns mean-spirited. (3rd week)

Note: Nudity, some language, adult themes, sensuality.

- Cinemas West: Daily at 1:30, 3:30, 5:30, 7:30 and 9:30. • Towne East (outside mall): Daily at 1, 3:15, 5:15, 7:30
- and 9:45.

Rocky III

(PG) — ★★★
Sylvester Stallone doesn't have anything new to say in this third go-round, but, this slickly made "threequel" is appreciably more approachable than Part II, if perhaps not as compelling as Part I. (12th week) Note: Bloody boxing violence, mild sensuality, mild

• Cinemas West: Daily at 1:15, 3:15, 5:15, 7:30 and 9:30.

The Secret of NIMH

(G) $- \star \star \star \star$ Classic, lavish animation in the Disney style. It's a tale about a field mouse who seeks the help of a race of super rats to help save her family from The Plow that threatens her home. Charming, approachable and moving. The magic is back. (6th week)

Note: Some scary moments for young children. • Pawnee: Daily at 1:40 and 3:30.

Six Pack

(PG) - **

Kenny Rogers displays an easy-going, laid-back, engaging acting presence as a race car driver who teams with six irrepressible but larcenous orphans. They steal him blind, then steal his heart in this pleasant, but utterly predictable comedy-adventure. (5th week)

Note: Considerable vulgar language, mild sensuality,

- racing violence. • Towne West: Daily at 1, 3:15, 5:30, 7:45 and 10.
- Cinemas East: Daily at 1, 3:15, 5:30, 7:45 and 10.

The World According to Garp

 $(R) - \star \star \star$

Robin Williams, dropping all his manic comic mannerisms, gives a deft dramatic touch to this blacktinged, ironic tale about "the bastard son of Jenny Fields" who wanted to be nothing more than a family man. Death, he realizes, comes to all. But the trick is to 'make a life before it happens." (4th week)

Note: Some rough language, fleeting nudity, sensuality, violence, adult topics.

• Boulevard: Daily at 4:45, 7:30 and 9:45; Sat.-Sun.

matinee at 2.

Young Doctors in Love

(PG) — ★★★ Hilarious hijinks swirling with outrageous double entendres, sight gags and non sequiturs, set in a hospital full of super-competent and incompetent new interns. Romance blooms among mismatched couples in this spoof of TV doctor shows (from "Ben Casey" to "General Hospital") that is almost another "Airplane!" (5th

Note: Considerable rough language, flash of nudity, mild sensuality, comic violence.

- Cinemas West: Daily at 1, 3, 5, 7:20 and 9:40. • Towne East (inside mall): Daily at 1:15, 3:15, 5:15,
- 7:30 and 9:45.

Specials

- Escape from New York (R): Midnight Fri.-Sat. at Pawnee.
- The Last American Virgin (R): Midnight Fri.-Sat. at Pawnee.
- Pippi in the South Seas (G): Kiddie matinee at 1 Wed.-Thu. at Cinemas West. • Rocky Horror Picture Show (R): Midnight Fri.-Sat.
- at Pawnee.
- The Warriors (R): Midnight Fri.-Sat. at Pawnee:

Drive-Ins

- K-42: "Star Wars" (PG), "Modern Problems" (PG)
- and "Battle Beyond the Stars" (PG) • Landmark I: "Fast Times at Ridgemont High" (R), "Stripes" (R) and "Animal House" (R).
- Landmark II: "Things Are Tough All Over" (R), "Richard Pryor Live on the Sunset Strip" (R) and 'Nice Dreams" (R).
- Meadowlark I: "Forced Vengeance" (R) and "An Eye for an Eye" (R). Today-Sun. bonus, "Good Guys Wear Black" (PG). • Meadowlark II: "Friday the 13th: Part 3" (R) and

"Venom" (R). Today-Sun. bonus, "Night School" (R).

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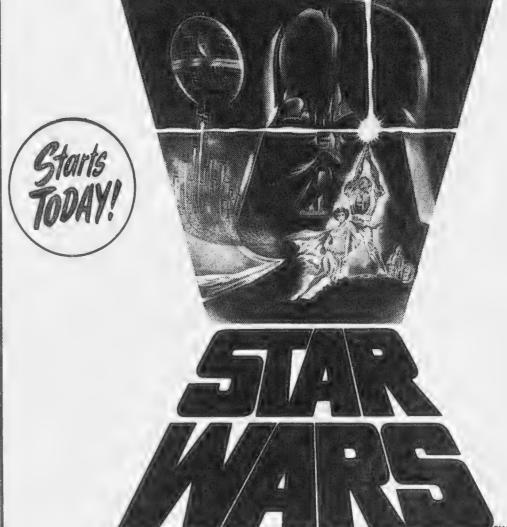


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Today **SEE K-42** AD FOR CO-HIT

'The Pirate Movie' Is Bland, Lifeless, Inept

"The Pirate Movie" (PG) ★★, at Towne East (outside mall) and Twin Lakes.

A Review

By Bob Curtright

Staff Writer

Any movie whose idea of a crowd-pleasing innovation is to stage a pizza fight rather than a pie fight is in trouble.

And any film so unsure of its own worth that it needs to drag in references to "Star Wars" and "Pink Panther" to get a reaction from the audience is really in trouble.

Such is "The Pirate Movie," a hodge-podge musical "spoof of a spoof," which is to say, an attempt to turn Gilbert and Sullivan's clever Edwardian operetta, "Pirates of Penzance," into a sort of Australian soft-rock "Blue Lagoon" to appeal to teen tastes.

It had all the preliminary earmarks of a winner: Kristy McNichol, in her first femme fatale role; Christopher Atkins baring his Adonis body (one more time) for the swooning teenyboppers; the topics of romance and danger set against the swashbuckling excitement of pirates on the open sea.

and even sound like — the Village People. Atkins is a superficial hero who (like "Doonesberry's" Zonker) displays all his talent in his suntan. And McNichol tries way too hard to lower her bodice, hike her hemline and vamp her way into our hearts a la Olivia Newton-John.

The result is that the few remnants of Gilbert and Sullivan, supposedly mocked in this flick, actually come on stronger than ever. These classic moments, from "I am a Pirate King" to "I am the Very Model of a Modern Major General" to "Come Friends Who Plough the Sea," are the highlights. They show



It was love at first sight for pirate apprentice Christopher Atkins and Kristy McNichol in "The Pirate Movie."

how bland, lifeless and inept the modern elements are.

DIRECTED BY Ken Annakin from a script by Trevor Farrant, "The Pirate Movie" is the "Sgt. Pepper's Lonely Hearts Club Band" of this summer.

There is a direct steal from "The Wizard of Oz" merely to get into the story. McNichol, in shapeless plaid shirt and horn-rimmed glasses, is a mousey teen named Mabel who, unbelievably, keeps company with a bevy of gorgeous, bikini-clad bathing beauties.

During a "Pirate Week" celebration, she and the others meet Atkins and Ted Hamilton, who are stunt men demonstrating sword-swinging expertise for tourists. When invited by the men for an off-shore picnic, McNichol is lost in a storm, washed up on a beach to slip into a romantic dream.

suddently, she is Mabel, the youngest, feistiest and most liberated of the Major General's daughters, intent on aggressively pursuing and capturing her man (Atkins). No matter that he's an outlaw (a pirate apprentice) and beneath her station. She's banking that he's a lusty rogue after being at sea without women for all his 21 years.

Well, surprise! Hilariously, he's as innocent and ignorant as they come.

The premise (except for the contrived introduction) is pure Gilbert and Sullivan. But director Annakin has shortchanged the wit of the original to showcase the singing "talents" of McNichol and Atkins. Both can carry a tune, of course, but they are so electronically modi-

fied with echo chambers that it is unnerving to watch them lip sync a studio sound out on an open beach.

TED HAMILTON as the pirate king and Bill Kerr as the modern major general are the unqualified stars of the movie.

Hamilton, with flowing platinum hair and wicked gleam in his eye, is a perfectly delightful rogue who sneers that he didn't need a law degree to become a pirate like most of those in Western Civilization.

Bumbling, somewhat tipsy Kerr is equally captivating with his famous G&S patter song about being knowledgeable in trivia rather than in practical measures. Here, the lyrics have been retouched to include references to Bo Derek, C&W, S&M, the Beatles and the Rolling Stones. Fascinatingly, the new lyrics fit the tempo to a syllable.

"The Pirate Movie" could have used more of them to put "jolly" back into Jolly Roger.

 Parent's note: Mild language, mild sensuality, swashbuckling violence.





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Still moving right along

By Mary Campbell

Special to The Star

PREFER to keep things moving along," says Gordon Lightfoot, who will be moving along to Pine Knob for his annual visit Wednesday. "I try to write new material all the time, to keep things moving, and try to change as much as I can within a certain framework.

"I do a lot of rock tunes now. I don't lean on everything we've ever done. If I go and play rock 'n' roll, the record company starts to get uptight. So we try to keep it down to a dull roar.

"Right now, Blackberry Wine on the latest album is really raucous. I want to write

Lightfoot's latest album is Shadows, released in February. It's his 11th LP for Warner Brothers internationally, following a number of Canadian releases.

Lightfoot started in, and is still identified with, the folk-music movement. He made his first album in 1966 for United Artists. Before that, the Canadian folk duo Ian and Sylvia — who had gone to hear him sing in a bar — recorded one of his songs. Ian Tyson played some Lightfoot compositions for Peter Yarrow, and Peter, Paul and Mary recorded For Lovin' Me and Early Morning Rain.

A native of Orillia, he wrote his first song at 17, about hula hoops. A man in the song-publishing business in Toronto rejected it but told him he had promise and to keep trying. Lightfoot says the encouragement made a difference.

The day after Lightfoot recently opened a summer concert series on New York's Hudson River, he spoke about the concert with calm professionalism.

"I think 75 per cent of the people had never seen us before. It was a general event, not like when you draw your usual fans. They were still nailing the place together when we got there, putting in a new sound system. It was almost like being in the circus: Put up the tent and you're all set to go.

"We had a lot of wind. The band's guitars wouldn't stay in tune. We broke strings. It was tough. But it worked out real well. At outdoor shows, you're always fighting the weather. I've got a lot of lungs. I just keep pumping it out. You rest; you don't give concerts all the time. When you're up there, it is like playing football. You go out there and give it everything you've got. I'm a full tryer."

Lightfoot thinks The Wreck of the Edmund Fitzgerald is his most popular song. "I wrote it in Toronto. I read an article about the wreck in the Nov. 20, 1975, New-

He didn't expect the song to be a hit. "For one thing, it's six and a half minutes long. It's a very good song, though. It has the guitar work and the over-all feel. It's a topical song, which is difficult to handle. I'm getting back into topical songs. I haven't written one in three or four years."

Asked whether he has written some that he expected to be hits which weren't, he says, "Endless Wire is beautiful. It's a song for a winter's night. But a lot of people can't sing that. It's too complicated. I really thought Sundown would be a hit. Carefree Highway I thought might do it."

He has about three-fourths of the next album written. He'll probably record it in

December for March release.

"My output is about 20 songs a year," Lightfoot says. "It hasn't really changed except just before my marriage broke up in 1970. I wrote 35 songs in one year, including If You Could Read My Mind, Cotton Jenny, and Don Quixote.

See GORDON, Page C2



The Marie Marie



CHRISTOPHER ATKINS as the noble apprentice pirate, Frederic, in the romantic musical adventure The Pirate Movie

The lower like a star

By Nancy Mills

Special to The Star



LIFE is unfair, but Christopher Atkins isn't complaining. Plucked from obscurity three years ago, given a perm and plopped down on a desert island with Brooke Shields, Atkins became a movie star in Blue Lagoon.

Soon after, NBC asked him to be in its TV movie Raid on Short Creek with Diane Lane. This week he opens in The Pirate Movie opposite Kristy McNichol. Who needs acting lessons?

"I feel pretty comfortable with what I'm doing," says the baby-faced 21-year-

"Producers wouldn't give me a script and ask me to do these roles if they didn't think I could. They want you because of your looks and manner, not because actors who've studied and trained and they

you're such a good actor. Look at ill those actors who've studied and trained and they still can't find work.

"When The Pirate Movie came up I didn't know who Gilbert and Sullivan were. The producers flew me to New York to see the stage production of Pirates of Penzance with Linda Ronstadt and Rex Smith." Rex has curly blond hair, which is why Atkins figures he was cast in the same part — that of Frederic, the apprentice pirate. OF COURSE, The Pirate Movie isn't exactly traditional Gilbert and Sullivan. "The

script is a complete spoof," admits Atkins. "It's very funny. It has everything in it but the kitchen sink. It's the same sort of story as Pirates of Penzance but they added new rock'n' roll music and lots of jokes. Boy, did I have a good time filming it."

Besides showing off his prowess at fencing and dancing, Atkins also gets to sing for

the first time. "I took some singing lessons," he says modestly. One of his songs from the film, How Can I Live Without Her, has already been released, and this summer he'll be making the rounds of teen song shows.

For older female fans he's Playgirl's September centrefold, as naked as his Blue

Lagoon shots in Playboy. "I'm the only actor besides Burt Reynolds to do it," he announces gleefully. "I figure you live once, what have you got to lose? It was different and interesting. Maybe it'll cause a little stir."

HE DID have one tiny hesitation. "I finally told my mom about it but she said, 'I

still love you.'

"The best part is I met this great girl — she's the Tab Girl — when we were posing for the cover. I've been looking for someone like her for two years. She's not one of those airhead types from California. She's from Canada."

See HE 'LOOKS', Page C2

It's swash that buckles

By John Laycock

Star Entertainment Writer

EACH-BLANKET-BINGO meets Gilbert & Sullivan in The Pirate Movie The bikini mentality wins

The G&S operetta The Pirates of Penzance is less the inspiration than the excuse for The Pirate Movie

Wit, grace and lyrical music gave G&S their enduring charm. The Pirate Movie deals in half-wit spoof, disgraceful crotch jokes, and disco. It plays for chumps, not

charm
Yet its enthusiasm is unquenchable. The Pirate Movie is so giddily awful it may be forgiven, like a flop-eared puppy tripping over its paws in its frantic aim to please.

Too bad its aim is so terrible
Curly-haired Chris Atkins is Frederic, apprentice pirate torn between loyalty to his

Curly-haired Chris Atkins is Frederic, apprentice pirate torn between loyalty to his Pirate King and budding awareness of

girls, specifically Mabel, late-blooming but determined youngest daughter of the Atkins and Christy McNichol.

local commanding officer.

ATKINS HAS the beautiful bed

McNichol has the acting talent. The movie treats them like they belong on a beach-

McNichol has the acting talent. The movie blanket with Annette and Frankic

The cherub is amiable and eager and about as dashing as Shirley Temple. He's willing to give McNichol the shirt off his back, which helps keep him in his Blue Lagoon bikini. McNichol is too bright for her own good; she is burdened with wisecracks that keep nudging the audience, as if to say: "Hey, we're smarter than this stuff." Nothing in The Pirate Movie backs up the claim

Pirates of Penzance loyalists may take small comfort in the fact that most of the G&S music was left out and therefor safe

THE MAJOR NUMBERS were not so lucky. The show-stopper, Modern Major-General, has been updated and downgraded with references to the Beatles and the Rolling Stones. In the chaotic staging and Bill Kerr's fuzzy enunciation, most of the changes go mercifully unheard. The theme for the pirates and the police constables is equally garbled. Harrumph!

Not caring much for G&S, the movie substitutes mildly attractive pop tunes that need Olivia Newton-John, and slapstick rambunctiousness. Richard Lester made chaos work for The Three Musketeers; The Pirate Movie smothers in a lather of pizza-pie fighting, klutzy dances and gags so low that even Mel Brooks wouldn't touch them. Only Ted Hamilton as the Pirate King has the required sense of the ridiculous.

Kids may giggle at the very smutty jokes, but where's the flair? The style? The pirate panache needed to bring off a free wheeling spoof?

When they try to swash, everything buckles. Why talk even smuttier than Mel Brooks in a movie supposedly fit for children?

IT MADE ME LONG for Robert Shaw and Genevieve Bujold playing pirates relatively straight in Swashbuckler a few years ago — or Burt Lancaster 30 years ago, swinging from a mast and loving it in The Crimson Pirate.

Shot in Australia, the film's color probably was intended to look like the vivid Technicolor of the early 1950s. Instead, it gives everyone sunburn

The affectionate revamping of The Pirates of Penzance that is a Broadway favorite succeeded through a fundamental respect for Gilbert and Sullivan. I hope its film version, now in preparation, flies the skull and crossbones over The Pirate Movie



CHRIS ATKINS stars with Kristy McNichol in Pirate Movie

He 'looks' like

Continued from Page C1

Atkins is having a wonderful time as a teen idol, and if it should end tomorrow he can always go back to where he was before, teaching sailing and maybe studying oceanography or sports medicine at college. Acting came about by accident anyway, so why not go along for the ride?

"You know they're buying and selling you for your looks," he grins, "but I'm trying to do different kinds of pictures. I don't want to be classified as a beach boy.

"BLUE LAGOON was a make-out movie for teenagers. Raid on Short Creek was more for adults because it was about polygamy and the Mormons. The Pirate Movie is strictly for kids maybe up to 14. Kids need fun, and I know they'll enjoy Pirates.

"My next movie, Terrible Game, is for older kids. It's more blood and guts and high adventure. I'll be jumping out of airplanes." He starts filming it in September.

"I get a kick out of people's opinions about whether I'm making the right moves in my career. 'This is good, this is bad'." But when it comes right down to it, he admits, "I would like to stay in the film business. Since I sacrificed my college years for this I'd like to see it work out."

Three years ago Atkins was just a cute teenager from Rye, New York, who taught nautical classes during the summer. The mother of one of his pupils thought he'd make a good model and encouraged him to submit some photos to an agent she knew. He figured it could be a good way to earn money for college.

HE GOT some modelling jobs his senior year, played varsity football and in the spring was accepted at Dennison University in Ohio. Then came the open call for Blue Lagoon. His agent submitted Atkins' picture and by the time graduation rolled around

Viewers will have the opportunity to watch Windsor area cyclists pedal to medals when CBET (Channel 9) carries CBC taped coverage of the Canadian National Cycling Championships held in Edmonton. The cycling segment will be part of the Saturday afternoon Sportsweekend package, beginning at 2 p.m.

Bringing home an assortment of medals from the event were Kelly Ann Way, Frank Canella and Orlando Goveia.

Atkins had beat out 4,000 other hopefuls for the part.

"The movie started filming in June," he recalls, "and it was supposed to end in time for me to start college. Well, it lasted into September and by the time I got back I'd missed the first month of school.

"When you go to college you learn a trade and you work hard for grades. Then when you get out you start hustling. I decided I might as well skip the college part. BLUE LAGOON was a big

hit. Suddenly he was being mobbed by teenage girls. "When you do a job in this business," he philosophizes, "it involves everything you've got - your fingernails, your teeth, everything. People have these fantasies and dreams about you."

Making public appearances isn't too different from jumping into a shark tank, believes Atkins, who's been diving since he was 16. "I have this fascination for the unknown and unexpected," he explains. 'My mom thinks it's a death

As a celebrity daredevil stunt he recently did dive into a tankful of sharks. "I couldn't wait to get in there,' he says. "This shark is swimming by you to see what you're like. You're swimming by him to see what he's like. There's a lot of eye contact, but he doesn't touch you and you don't touch him. It is kind of scary looking at all those

SO FAR, Atkins' dealings with sharks have been safer than his dealings with fans.

Palace

SATURDAY 7 p.m. R

SATURDAY 9:30 AA

Reefer Madness

and Gimme Shelter

SUNDAY 7 p.m. PG

A Streetcar

Named Desire

starring Marlon Brando

Heavy Metal

Black & White

in Color

MONDAY 7 p.m.

AA

MIDNIGHT

9:30 p.m.

Gordon Lightfoot: Still moving right along

Continued from Page C1

"I wasn't sure what was happening but I was having peace of mind because I thought it was still going to be together. I was worried for fear I might dry up if the

marital thing went into chaos. "As it turned out, I didn't dry up. I got an apartment next door to a studio where I worked. Right now I have a very nice house in Toronto I look after as a hobby. It's 98 years old and requires a lot of

attention. I work on it myself miles) in recent years, never say and a sense of humor so until it gets too professional

This summer Lightfoot is going on a 804 km (500-mile) Arctic expedition with about 15 in the party. He has covered 56,000 km (35,000

over the same terrain.

You paddle a canoe nine or 10 hours a day, make camp, sleep, get up and paddle again," he says. "It's good to have people with something to

you don't just sit and watch the fire burn out. I've been on trips where hardly anybody said anything for 25 days.

"It requires fortitude. It's beautiful and dangerous. We

take no firearms. Everyone who goes is into wildlife. It's a harmless, healthy, giving kind of adventure. We navigate from maps and aerial photographs. I'm stuck with that job this year, which I like.'

—THEATRES BRCH. ONT.

SAT. & SUN. AT

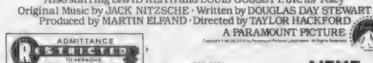
2:15-7:00 & 9:10

No matter how many good movies you see this summer, you must see "An Officer and a Gentleman". Last week, preview audiences across the country discovered this movie and loved it. "It'll lift you up where you belong."



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18 SEPTEMBER, 1982

The Pirate Movie: Soundtrack (Polydor)

For those who actually enjoyed *The Pirate Movie*, there's a two-record set out which provides a good selection of the soundtrack music.

Well, at least the copy which came in for review was supposed to have been a two-record set but Polydor, which distributes it, seems to have had some packaging problems. Both records were the same — the first in the set!

It may be that was an isolated incident. I checked with A&B Sound and apparently they haven't had any complaints but be prepared...

As to the music, most of it is just as bland as the film. It does have its moments. For instance *The Chase* is attractive even though the music is a variation on other similar themes. And, considering the film is sort of based on



Gilbert and Sullivan, it's nice to hear an echo of their music with I Am A Pirate King.

I'd like to be able to tell you what the rest is like, however having this album is like buying a detective novel with the last page missing!!

— John Hogbin

Rating * *

Agustino's Is a New Restaurant That Diners Can Bank On

By SUZANNE HOLLOWAY World Food Editor

Agustino's is a new club and restaurant on the ground floor of the City Bank and Trust Co. and it has several assets unrelated to money

The attractive setting and solicitous service make eating here pleasant. Dinners are prefixed appetizers, soup, salad and vegetables come with the entrees, and the meal flows smoothly. Some courses are better than others. Our entrees were good, appetizers excellent, salads crisp, vegetables average and desserts superb.

The rectangular room, set at an angle and lined with windows on two sides, is cheery and light. The decor is understated and handsome. Walls are pale, beams and molding are dark, and table cloths are starchy white.

Plants and pictures are widely spaced, and the room is without the clutter popular with many restaurant decorators. Recordings provided soft background music while we were there but a pianist is at the piano bar on the weekend.

The relish tray is filled with crisp vegetables and spicy peppers and the creamy pate is served with a basket of small slices of tasty toast. It is an elegant beginning.

Entrees include steak, lobster, veal, lamb and seafood with French-style sauces. The flounder

Chef's Choice

Address: 5300 E. 31st St., ground floor City Bank and Trust Co. Building.

Food: Steaks, veal and sea-

Decor: Understated and hand-

Price: Moderately expensive, four-course dinners from \$9.95

Overall: Pleasant service and setting; good food.

is a good choice. Ours had fresh seafood flavor enriched with crabmeat dressing and lobster sauce. Veal scallopini provencale, bathed in a dark sauce laced with Marsala wine, was fork tender but as thick as a breaded veal cutlet. Onion and vegetables soups were average, the salad greens, cool and crisp and the house dressing creamy and piquant. Caesar, artichoke, and fruit salads can be ordered-and seafood appea tizers include snails, shrimp scam-

pi, herring and lobster.

Green beans, piled high on our plates, had the savory flavor of vegetables cooked with bacon, but they were as soft as overcooked canned beans. Baked potatoes are served with sour cream and lots of butter. It's a big meal and the management doesn't skimp on the extras.

Dessert is superfluous but excellent. German chocolate cake is unusually moist and rich and the souffle style chocolate pie is creamy and delicious.

Jack Reavis, who started working in the kitchen at the Mayo Hotel at age 13, is manager. He previously was chef at Utica 21 Club and the Fulsa Country Club and his desserts always have been popular. The Living Section's Reader Exchange column receives requests for pies and cakes served at Utica 21,

While the restaurant is open to the public, diners are asked to fill out membership cards (no charge). Lunch is served from a buffet or a

HOURS: 11 a.m. to 7 p.m., Monday; 11 a.m. to 11 p.m. Tuesday through Friday and 5:30 p.m. to midnight Saturday, Closed Sunday.



World Staff Photo by Richard Pulliam

Jack Reavis surveys the tables at Agustino's.

Razzles Dazzles Opening Night Crowd

There is an old superstition in the nightclub business about opening a club in a building where a previous club has failed. The superstition is in fact a rule that says it just isn't done.

But rules are made to be bro-

That's the thinking of Suzi Cooley, manager of Razzles, a club at 1164 S. Garnett Road under the roof that formerly housed the DCO Club, Mickey Crocker's Country Darlin' and Crazy

Will the fourth club be the first success at that address?

The 300-seat room was nearly standing-room-only during the recent grand opening. Early success, however, is not necessarily lasting success.

That's another rule Ms. Cooley intends to break.

Razzles may be Tulsa's first nightclub co-operative. All remodeling work, including skilled work such as air conditioning and electrical wiring, was done by craftsmen who donated their time in exchange for subsequent services at the nightclub. In other words, the barter system, so popular in daylight businesses, has come to Tulsa's night world. There was a minimal exchange of money for what would have otherwise been costly remodel-

"East Tulsa, for years, has

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needed a safe, mellow place to hear good rock 'n' roll," said Ms. Cooley. "I found a group of people who agreed, and together, we built this club. It's not going to be rough. It's going to be the Brook-side Depot of east Tulsa."

The tangible results of all this donated designing are walls of panel and mirrors, surrounding an 800 square-foot dance floor, surrounded in turn by five video games, three pool tables, two foosball boards, a sitting bar and two standing bars.

Cosmetic changes include new posters, plants and your other basic civilized rock 'n' roll adornments

Opening night was a bit like a staff party for those who had a hand in the construction of Razzles. The place was overrun with congratulations, and a team spirit of pride. You'd have thought many of the people, who knew many of the people, had just won the Super Bowl, not opened a nightclub. Mutual admiration was that thick was that thick.

It was an unusual atmosphere

patron likened all the good will to "today's Woodstock inside We'll see.

Ms. Cooley said the room will feature many of the Tulsa vicinity's leading rock bands, which rarely have played the east side. One is Razzle, a local favorite after whom the club was named, because it was the club's premiere band.

The place will change bands each weekend, and will be open from 7:30 p.m. until 1 a.m. Mondays through Saturdays. Setups are \$1.50, draw beer, \$1, bottle beer, \$1.25, and pitchers, \$3.75. One-year memberships are \$5.

Razzles is only a stone's throw from three heavily traveled routes: 11th Street, Garnett Rc d and the Skelly Bypass. No other nightclub, to date, has been able to capitalize on all that traffic. If Razzles draws only a fraction of all those motorists within rapidly-growing east Tulsa, the place will be a hit.

Actor Christopher Atkins' Hair Is Naturally Straight These Days and not in this ornately decorated

By ERNEST LEOGRANDE New York Daily News

NEW YORK - First of all, let's get this straight: Christopher Atkins' hair is straight. They curled his hair for "The Blue Lagoon."

"It was permed four times," he volunteered. "I looked like Albert Einstein." Then it was curled for "The Pirate Movie," an Australian rock version of "The Pirates of Penzance." Now he's letting his hair grow for a new movie, "The Terri-ble Game of Ott," in which he'll play a sort of young James Bond and this time, there will be no ringlets. "I hope not," he said, shaking his head. "I hope not."

Atkins, 21 last February, is the screen teen idol from Rye, N.Y., who only three years ago was teaching sailing for three bucks an

hour and planning to go to college and study sports medicine.

The athletic Atkins had done no acting and some fashion modeling when he auditioned for "The Blue Lagoon." The part was the boy to Brooke Shields' girl, and the two were to be castaways who grow into puberty and out of clothes on a tropical island. If he were chosen, Atkins remembers thinking, he might pick up some bucks for col-

When he got the part, he asked his mother, "Mom, if the movie stinks, will you still love me?'

Stinks? You want to talk about the critical response to "The Blue Lagoon" or the fact that it made \$52 million the summer of its release? For Atkins it was farewell

college, hello Hollywood. After "Lagoon" he made an NBC-TV movie drama, "The Child Bride of Short Creek," in which he played a Korean war vet. His hair was straight in that one, but no one seems to remember — apparently because no one remembers "The Child Bride of Short Creek."

In "The Pirate Movie" he's co-starred with Kristy McNichol, and now he also sings: one solo, one duet. A soundtrack album from the movie has just been released.

The creative and business minds behind "The Pirate Movie" apparently don't mind tapping a "Blue Lagoon" reflex, either. An illustration used on the album cover and in promotion for the movie shows a smiling Atkins and McNichol rising bare-shouldered (bare-chested for Atkins) out of a snug bag decorated with skull and crossbones. Nonetheless, Atkins reports that there are no nude scenes in this movie. "I finally get to keep my clothes on," he said. "Mom's relieved, that's for sure! But there's one loincloth

Dressed today in a blue Lacoste shirt (standard Rye attire) and nylon gym trunks, Atkins is a thin young man with a beach tan and white, TV-commercial teeth. He looks as if he ought to be on a sailboat, his long legs and bare feet gripping the water-sprayed deck,

Fifth Avenue hotel suite, where those bare toes from time to time grip the edge of a small coffee table with repressed energy.
On that table is the September

issue of Playgirl magazine. Atkins is posed on the cover with a female model under a blurb promising "Celebrity Nude — 'The Blue Lagoon's' Christopher Atkins Takes Off His Loincloth." Inside, there is a photo spread showing a lot of skin, but no frontal nudity. "They just couldn't fit it all in the frame," Atkins explained with a self-mocking grin. So who are the women in his life?

"Oh, God!" he said, sighing like the boy at the family dinner table who is asked about the girl he's dating. Here we go again!

Mainly, it develops, there are Lori Loughlin, who is Jody on the TV soap opera "The Edge of Night," and Cindy Gibb, who is Suzi on the TV soap opera "Search for Tomorrow," but Cindy has the edge as No.

1. "Lori's great," he said. "She's a very good friend. Lori and Cindy are friends. Cindy's out here, and I live out in LA now, which makes it really hard.

'I'm not dating anybody out in LA because I can't seem to find anybody really to get along with out there. It's awful to say, but I just get very scared out there, as far as the women go, because they're sort of a different breed ... It's very hard for

me because I don't know what they're after, me or me because of

Cartoonists Union Goes on Strike

HOLLYWOOD (AP) - The 1,600member cartoonists union went on strike Thursday after it failed to reach an agreement with movie and television producers on the use of overseas artists, a union spokeswoman said.

Arlene Hoffman, spokeswoman for the Motion Picture Screen Cartoonists Local 839, said picketing was planned at Hanna-Barbera





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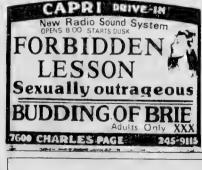
Productions and at Disney Studios. The next negotiating session is not planned until next week.

"However, we are hoping Hanna-Barbera will give us a buzz and say they want to meet before that," said union business agent Bud Hester. "We hope this will be a brief

The union artists work on such popular TV cartoon shows as "The Smurfs," "Heathcliff and Marmaduke" and "Spiderman."

The union went on strike for two weeks in 1979 over the main issue now separating the two sides, the use of overseas artists.

The union has contracts with 45 studios, but most of the companies make few cartoons. Most of the work is turned out by Hanna-Barbera, Disney, Filmation and Marvel Productions.





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At the MOVIES

The following are mini-reviews of motion pictures currently playing in Tulsa and considered to be of above average interest. Excerpts are from reviews by the Tulsa A star (★) next to a title indicates

a recommended movie.

ANNIE, with Albert Finney, Carol Burnett, Ann Reinking and Aileen Quinn, at the Boman and Fox cinemas. Musical comedy based on the tamous Broadway production is Garguantuan, pretentious and unconvincing. Instead of real emotion we get fols of jumping and shouting, plus some of the phoniest smiles since the grand days of melodrama. Some musical numbers sparkle, and Finney plus Misses Reinking and Burnett have solid moments, but mainly it is overblown and Insincere. Rated G.

THE BEST LITTLE WHOREHOUSE IN TEXAS, with Burl Reynolds, Dolly Parton, Dom DeLuise and Jim Nabors, at the Southroads and Woodland Hills cinemas. The smash Broadway musical comes

It's what you don't know that you don't know that keeps you from treating the cause of your tooth decay and gum disease. When you understand the cause, you can stop the need for costly. repetitious repairwork...completely. Wouldn't that be nice.

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*E.T. - THE EXTRATERRESTRIAL, with Henry Thomas, Dee Wallace, Robert MacNaughton and Drew Barrymore, at the Fontana and Forum cinemas and Admiral. Twin Drive-In. Superlative film that is, quite simply, one of the most delightful and moving movie treats of the past decade. The story of an alien from outer space who is stranded on earth and befriended by a 10-year-old boy, this gem offers excitement, emotion, innocence, suspense offers excitement, emotion, innocence, suspense and special effects worth cheering — not the least of which is E.T. himself, a brilliant mechanical creation that is convincingly life-like. A wonderful, classic film. Rated PG, for a few harsh words.

FIREFOX, with Clint Eastwood, at the South Side FIREFOX, with Clint Eastwood, at the South Side Cinema. War-haunted super pilot (Eastwood) goes to Russia and steals the world's newest and most deadly supersonic warjet; the film nearly crashlands before the soaring finale. Some good points made about personal freedom and the harshness of life in Russia, but otherwise a dull movie about an exciting airplane. Rated PG.

*A MIDSUMMER'S NIGHT SEX COMEDY, with Woody Allen, Mia Farrow, Mary Steenburgen, Tony Roberts, Julie Hagerty and Jose Ferrer, at the Woodland Hills Cinema. Lightweight but

South Side Cinema Twin



charming comedy from Allen, about six people wh spend one memorable night in a turn-of-the-cen-tury pastoral setting. A movie that says love makes, the world go 'round, and lovers should seize the moment. The photography is outstanding. Rated

★POLTERGEIST, with Jobeth Williams, Craig Neison and Beatrice Straight, at the Woodland Hillis Cinema and Admiral Twin Drive-in. Outstanding modern-day horror story conceived, written and produced by Steven Spielberg, about a gang of ghosts that inhabit a suburban home. Blood and gore are kept to a minimum — the fun comes from the thrilling special effects, which seem to from the thrilling special effects, which seem to transform the house into a tornadic battlefield. An intense but entertaining film; horror, in Spielbergis hands, can be fun. Rated PG.

RAIDERS OF THE LOST ARK, with Harrison **RAIDERS OF THE LOST ARK, with Harrison, Ford and Karen Allen, at the Plaza and Spectrum cinemas. Superlative film, from director Steven Spielberg, about a 1936 race for the mysterious Biblical Ark of the Covenant. One clifthanging episode after another, each better than the last, moving viewers to the edge of their seats in vintage serial tradition. The action and the effects are noteworthy. Rated PG.

*ROCKY III, with Sylvester Stallone, Talia Shire, Carl Weathers and Mr. T, at the Woodland Hills Cinema and 51 Drive-In. Exciting and action-packed finale to the "Rocky" trilogy offers more of the same formula * but this time it's well done Character development is minimal, but the movie has a delicious flow that pulls the viewer to the climactic battle. A rousing, entertaining flim, Rated PG, with boxing violence.



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This week's film offerings

By David Laubach

The Pirate Movie: directed by Ken Annakin; screenplay by Trevor Farrant; with Kristy McNichol, Christopher Atkins and Ted Hamilton.

Things Are Tough All Over: directed by Thomas K. Avildsen; screenplay by Cheech Marin and Thomas Chong.

Gregory's Girl: written and directed by Bill Forsyth; with Gordon John Sinclair and Dee Hepburn.

The Pirate Movie is bad beyond description, but I'll try. Ostensibly a modern version of The Pirates of Penzance, the film is really an excuse for Christopher Atkins to run around with no shirt on and to swaddle his gorgeous behind in a loin-cloth. Kristy McNichol wears a number of tevealing outfits in her role as Mabel, but the focuses very definitely on cute Chris.

If the movie's aim is to titillate 12-yearold girls, its intellectual goal is considerably lower, say four-and-a-half. "You ought to be hung," says Mabel to the Pirate King, "I am and quite well, thank you," replies the King. There are a number of other dirty little jibes throughout. If the writers were ever turned loose, they would be the hit of almost any first-grade classroom. There are also a number of "original" songs here; they all sound alike and bear an uncanny resemblance to "Endless Love." Another sign that the movie is really with it are all of the references to other movies: the theme from Jaws, the sword from Star Wars, Harrison Ford from Raiders. Gilbert and St 'livan are only trusted for two numbers, and the lyries are changed to protect the

Carly, Atkins couldn't make the class play it Podunk Regional; he is no match at all or McNichol who can perform and wisecrack with the best of them. A film like



Gregory's goal is the girl in Gregory's Girl.

this can't do her career much good though. It's unfair to comment on the other performers; let's wait until they appear in a real movie and then judge.

Calling Things Are Tough All Over "the tunniest movie of the year" is more of a comment on the year than on the movie. There are some funny bits in this latest Cheech and Chong epic, and that probably does qualify it for some honors in a dry yeason, but it is still pretty much of a mess. Not, mind you, the mess that Nice Dreams was. That movie, released last summer, was a rip-off. The boys evidently arrived at the studio, turned the camera on and did anything they damn well felt like.

Tough All Over has a plot of sorts, but it is still a series of short skits. Among the successful bits, most of them early in the film, are an inspired moment inside a laundry with Cheech ending up in a dryer, a dangerous ride through a car wash, and the performance of a very bad rock band playing a song called "I'm a One-Eyed Snake." This sequence which has Chong making a lot of California references to a non-comprehending audience of Arabs has the kind of lunacy we found on the early Cheech and Chong record albums.

They still find it difficult to sustain anything though. The major portion of the film, which has two Arabs (also played by Cheech and Chong) chasing the boys all over the desert, is pretty predictable stuff. Even their by now standard "nonsense folk song"—this one is about "me and my old lady finding the 7-11 and getting some beef jerky"—lacks inventiveness. I know that Janet Maslin liked it so much that she quoted the entire text, but compared with some of the Monty Python lyrics, for example, it's pretty tame.

American movies have always had popular duos who made movie after movie—Crosby and Hope, Martin and Lewis, Abbott and Costello. Their movies really weren't much good either, but people liked them and their antics were not very sub'le comments on whatever particular craziness afflicted the country at the time. Cheech and Chong are pretty much in the same line. It may be significant to note that they have dropped most of their drugrelated humor for this movie at least. It was getting pretty stale. Now if they'd only learn that farts aren't funny.

Now for something completely different. A good movie. Gregory's Girl is a completely satisfying comedy filmed in and around a suburban high school outside Glasgow. Gregory's father is a driving instructor and his home and school are filled with the latest in gadgetry. He lives in Cumbernauld, a super-modern "new town." His walls are decorated with pictures of the latest rock groups. Yet, Gregory and his friends have the oldest of problems, something technology has no answer for,

the first stirrings of love.

For Gregory the "unattainable female" is Dorothy, a beautiful, sophisticated young woman who takes his place on the soccer team. Dorothy can play soccer better than any of the boys, posing a momentary problem for Phil, the dippy coach. But Gregory's major problem is asking Dorothy for a date, a momentous occasion which comes after Dorothy has scored several goals against Gregory's inept goaltending. Surprisingly, she accepts, touching off a number of very delightful incidents.

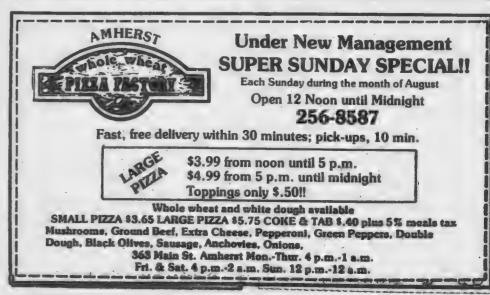
It is the little touches that matter here. Gregory's friend Steve runs a black market bakery out of a lavatory. Apparently the headmaster is one of his steady customers. There is another delicious scene where the headmaster sits at the piano in his academic robes, clearly lost in reverie. Phil is a constant source of wonder, dipping his whistle in ravioli, teaching Dorothy a soccer play which looks like a new dance step, and trying to explain to his players why they need to be replaced. There's even somebody in a penquin suit running around the school.

One of the more delightful things about the film is its success. This independent feature won all of the major awards in Great Britain this year, beating out heavilyfinanced successes like Chariots of Fire. Writer-director Forsyth had been an independent maker of documentaries, who quit to direct the Glasgow Youth Center's theatre, made up mostly of street kids. Many of the kids in the movie are members of that troupe, including the splendidly discombobulated Gordon John Sinclair who is perfect as the awkward, charming Gregory. Dee Hepburn, who is wonderful as Dorothy, had played Maggie Ross in the television production of Jean Brodie, and then forgotten all about show business. It's nice to see little guys make it once in a while.

NEWS AND NOTES: Those of us who love The Pirates of Penzance can look forward to a movie of the Joseph Papp production now in the works . . . To give you an idea of how old Tommy Chong is, it was his daughter who played the lead cavewoman in Search for Fire . . . Check out "'Yesterday's at Pleasant Street this week-'40s and '50s T.V. all edited, with commercials. Elvis, Steve Allen, Space Patrol, Ozzie and Harriet and others. Shown on T.V. monitors in the Little Theatre . . . Don't despair, Diva will return to the area in late-September . . . Sam Peckinpah will direct his first film in five years, The Osterman Weekend from the novel by Robert Ludlum.







NEW YORK - Mikhail Baryshnikov will return to the stage Thursday at the Festival of Two Worlds in Spoleto, Italy, performing with dancers from the American Ballet Theater.

Baryshnikov, artistic director of the company, has been off the stage for four months because of a knee injury that forced him to cancel appearances with Ballet Theater at the Metropolitan this summer.

In a wide-ranging interview with editors and critics of The New York Times, Baryshnikov looked back on Ballet Theater's season at the Metropolitan, which ended June 12, and discussed his plans for the company and how his time off from performing had affected his administrative work.

"My career is almost ver," the 34-year-old dancer said. "But I am still dancing. And I don't think the profile of the company will change when I stop dancing." He added that his injury was helpful in some ways. "It came at a good time. I could see the company from a different perspective and understand things much more from the viewpoint of the audience."

The Metropolitan season had been a mixed success, he felt: "It was disastrous in terms of all the injuries to the company here and on tour. Some of the dancers didn't really deliver the expected performances, and the attitude of some of the company was not on top. But most of the dancers worked very well and I was happy with ballets like 'Duets,' 'Bourree Fantasque' and 'Great Galloping Gottschalk.' "

Baryshnikov reported that the nonappearance of injured principal dancers during Ballet Theater's season at the Metropolitan had not hurt its box office. The company grossed \$4.6 million, about \$230,000 more than last year's Metropolitan season, and sold 80 percent of capacity, as it did last year.

Had Alexander Godunov, the subject of a much-publicized recent break with the company, been one of the dancers over whom he'd been concerned?

"No," Baryshnikov said. "I just suggested he take a leave of absence, since his repertory was very limited. For the next year 'Giselle' and 'Swan Lake,' which he danced, will go to sleep for a while. I felt he wouldn't have enough to dance.

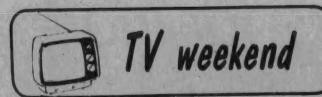
Asked if he worried over the company's losing such stars, particularly in the demanding full-evening ballets, Baryshnikov said he hoped to make Ballet Theater an ensemble company with dancers performing full schedules, and working their way up through the corps de ballet in many cases. "I want dancers who will perform on tour in Syracuse, Rochester and Buffalo as well as a few weeks in Los Angeles and at the Met," he said. "I think the first few years in the corps de ballet can be a real school for the dancers, and we can see how fast, ambitious, aggressive and talented they are."

Among his plans for next season are the revival of Ballet Theater's full-length-production of "La Bayad-ere," which it will tour.

Steenburgen stars

HOLLYWOOD (UPI) Mary Steenburgen, who won a best supporting ac-tress Oscar for her perorm-ance in "Melvin and Howwill star in "Cross Creek," the movie version of Marjorie Kinnan Rawlings popular memoirs.





Court's in session early

By Judy Flander

Tennis fans will have to rise early this July 4 weekend for the finals of Wimbledon live on NBC at 7 a.m.; women's today; men's on Sunday. Even earlier than that if you want to get in a few sets of your own first.

For reliable country music, you jes' tune in tonight to "Nashville Palace" (NBC at 9); you know co-hosts Tammy Wynette and George Jones have never given

Three movies - all repeats - on the networks this weekend. Beginning with a historical drama, "Mayflower: The Pilgrims' Adventure" (CBS at 9, tonight), with versatile Anthony Hopkins as the captain out of sympathy with the 103 dissenters he is taking to the new

On Sunday, Peter Strauss stars in "A Whale for the Killing" (ABC at 8), a conservationist drama as well as a love story between a man and a whale. Not quite a

whale of a flick; but, let's say it's a salmon.

And on NBC at 9, the Smothers Brothers co-star with the late Jack Albertson in the comedy, "Terror at Alcatraz," a movie that addresses the problems of the

elderly from a lively unexpected viewpoint.

Neither of the above is nearly as pedantic as it sounds. In fact, both are suspenseful movies with some believable acting. Great, I wouldn't call them. But entertainment for a hot summer evening, yes.

Also of note, on "Masterpiece Theatre" (KCET at 9, Sunday) is a rerun of the graceful five-part dramatization of Jane Austin's "Pride and Prejudice." The story the trials of marrying off five daughters in 19thcentury England — is a witty, devastating dissection of the mores of the gentry in what now seem to be a prehistoric era. In those days women had to use their wiles or end up "old maids" and poor relations.

Austin's awareness of the predicament, as well as her acute appreciation of her sex, is part of the charm. Elizabeth Garvie makes a magnificent Elizabeth Bennett, a woman who holds herself in enough esteem to hold out for the Right Man.

Saturday

Series Picks Slater hurries to prevent even more deaths on





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"Today's FBI" (ABC at 8); it is his Duty.

Dogs delight kids tonight: A Shetland sheepdog named Birkie sets sail for California's romantic Catalina Island on "The Little Shepherd Dog of Catalina" (CBS at 8), tonight's Walt Disney flick. For kids only.

Also at 8 (a choice simply must be made): "Here's Boomer," on NBC, a series starring a private-eye mutt who never says die (even though the ratings keep killing him off).

Just when I thought I'd seen the last of Stella (Barbara Eden) for at least forever, here she is back in a repeat summer episode of "Harper Valley," (NBC at 8:30). No need to tell you the plot; Stella outsmarts her detractor. As usual.

MacKenzie Phillips plays Gopher's former college roommate in "The Love Boat" (ABC at 9); Donna Pescow is handicapped and Dick Shawn goes bananas. Dick Smothers, who co-stars in "Terror at Alcatraz" tomorrow night, also has a repeat visit to the tube this weekend, as a mercenary missionary for neglected kids on "Fantasy Island" (ABC at 10).

Elizabeth Ashley, who turns herself inside out on Broadway as a court psychiatrist in "Agnes of God," hosts a repeat of "Saturday Night Live" (NBC at 11:30). Shelley Winters and Britt Ekland imitators roast these stars royally.

> Sunday **Series Picks**

Archie louses up one date for Stephanie and has to fix her up with another on "Archie Bunker's Place" (CBS

Herewith, on "CHiPs" (NBC at 8), the adventures of a thief who bumps women drivers on the rear end (of heir cars) and makes off with their valuables when hey stop to find out what hit them.

This episode of "One Day at a Time" (CBS at 8:30) is described by CBS as "an agonizing lesson in honesty and in growing up the hard way." Or, Life Can Be

Vera's heart bounces when an old school flame shows up on "Alice" (CBS at 9). So does the check he gives

Ralph takes his doorman to lunch on "The Jeffersons" (CBS at 9:30) and thinks he's found a swinger.

Music Beat

The Beach Boys 20th Anniversary Special will include footage of highlights of the famed group and interviews with individual members and with other stars in the music business. It's an hour show that starts at 6 on







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past season.

CBS led the weekly num-

bers game with an overall

rating of 14.1, and an audience share of 27 per cent. ABC was second at 13.5 and

26, and NBC was six share

points and nearly three rating points down from the top at 11.0 and 21.

News magazines were

big. ABC's "20-20" joined

its CBS competitor, "60

Minutes," in the Top 10

Surfing film

The surfing film "Wizards of the Water" will be

shown tonight at 7 and 9 in

the Ventura College thea-

ter. Tickets are \$4 at the

store-wide during July.

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NEW YORK (UPI) -NBC, which failed to place according to the A.C. Nielsen Co.: a prime time offering in the 1. M-A-S-H (CBS) Top 10 for last week's rat-

into the basement it has 3. House Calls (CBS). occupied for most of the

Cagney and Lacey ings race, tumbled back 4. Hart to Hart (ABC).

7. Alice (CBS). 8. 60 Minutes (CBS). 9. 20-20 (ABC). 10. Trapper John (CBS).

(ABC).

Sat., July 3, 1982 B-5

5. The Jeffersons (CBS)

6. Too Close for Comfort



OPEN NEXT SUNDAY REG. HOURS 10 AM - 9 PM winner's circle, and in the newscast category, the CBS "Evening News" was a solid winner at 11.4 and 26. 2819 E. MAIN - VENTURA - 648-6311 neil simon's ABC's "World News Tonight" was second at 9.8 and 22, and NBC's "Nightly ODD COUPLE News" was third at 9.3 and SUN. \$14 dinner - show - tax \$7 show The Top 10 programs for the week ending Sunday.

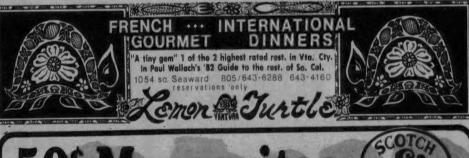
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SNC has news for Ted Turner

Extended play

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sion news service born of SNC officials celebrated

last year's union between the debut of their network ABC and Westinghouse's by naming Leo Rosenberg,

Group W — has gone on the 86, as its "anchor emeriair this month in more than tus." Rosenberg, who at-

300 systems serving 2.6 mil- tended festivities launching

SNC, which employs world's first newscast over

more than 200 broadcast commercial radio on Nov. journalists and technicians 2, 1920, when he covered

facility, has been in dress turns from KDKA in Pitts-rehearsal for the debut for nearly a month.

SNC, a direct competitor

When the switch was to Ted Turner's Atlantathrown, news anchormen based Cable News Network, and women were in the will operate on an 18-min-

middle of a familiar routine ute "wheel" of news. and could not tell the differ- weather and sports, con-

ence between the in-house stantly updated from ABC operation they had been network sources and wire

running and the live one services and from 21 re-

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lion subscribers.

NEW YORK (UPI) - that went on the air via gional associate television

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Virginia Streat and Ronald Rezac appear in the Plaza Players' version of "Don Juan in Hell," which will be extended through Friday and Saturday night at the Ventura theater, 150 W. Santa Clara St. Call 643-1194 for reservations. Tickets cost \$5 general admission, \$4 for seniors and students. Curtain time is 8:30 p.m.

SNC spokesman Dan American Motors, Kraft, Ruth said in a telephone Radio Shack, United Van

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stations, many of which are

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interview that Business

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business reports and will

move two correspondents to

Stamford for that purpose. have be Ruth also announced 12 others.

"charter advertisers" for

the commercial cable service. They are Ford Motor Co., Chevrolet, Chrysler,

Lines, Corvo wines, Ace Hardware, Olympic stain, the American Fur Industry

and broker Charles Schwab.

Ruth said letters of intent

have been signed with five

Dolly is stuck in 'Whorehouse'

By Marilyn Beck

HOLLYWOOD - Dolly Parton wants to make it clear she's not canceling her long-planned concert tour — just pushing it back until she gets "Best Little Whorehouse in Texas" off the ground next month.

Referring to such anti-publicity stars as Warren Beatty, Jack Nicholson and Al Pacino (whose new "Au-thor! Author!" needs all the thor! Author!" needs all the help it can get) Dolly declares, "If you're not excited about a movie, how can you get others to be? I kind of feel like the captain of a ship, and will stay with "Whorehouse" until it sinks or swims — and I haven't or swims — and I haven't been known to sink yet."

been known to sink yet."
With "Whorehouse" premieres already scheduled for Austin, Texas, and Nashville, Tenn., next month, Universal is now setting up a third, says Dolly, "probably in L.A. So between those and personal appearances and helping promote the sound track album, I'll have a lot to do. Burt will be doing a lot, too, so it'll be a lot of fun." so it'll be a lot of fun."

"Whorehouse" shooting itself, reveals Dolly, was "anything but a lot of fun."

She and Reynolds hit it off, but the production, she says, was "a heartbreaker for a lot of people. There were a lot of changes among the staff and a lot of bitterness - and I'm always affected if there's

Hollywood hotline CHICKLIN

had a lot of problems. It was drawn out, expensive, hard work, a lot of confusion. I know, too, that some of the people involved hadn't wanted me and Burt to star. Then there were some who worked on the movie who'd never done a movie who'd never done a musical before. Everyone did their best; it just sometimes didn't seem good enough. But we all gave 150 percent — and I feel that out of it came genuine caring and raw emotion that's going to make the audience really respond."

Meanwhile, back to Dolly's concert tour ... She explains that the 46-city trek, which was to have kicked off July 17 at the World's Fair in Knoxville, Tenn., has now been de-layed until Aug. 6, "and instead of wrapping it up in October, we'll tour until Christmas, so we can res-chedule the dates I'm cancelling."

Who's sorry now: Add the Disney folks to the list of those who must be gnashing their teeth over the stun-ning success of "E.T." Beblood on a project."

She adds, "This project ney — like Columbia cause it turns out that Dis-

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DR. GARY M. FRICK

ing that movie that is making box office history. But the story gets even more embarrassing than that. I'm told that a little over two years ago Spielberg decided he wanted to make all his films at Disney and his films at Disney, and was in the midst of making just that deal, when negotiations broke off over his insistence that those involved with his creations be given a piece of their profits. That's standard form for the filmmaker, but proved unacceptable to the studio that has the reputation for housing on the reputation for housing of the reputation for housing on the reputation for housing of the reputation for housing or housing on the reputation for housing of the reputation for housing or tion for hanging on to every possible buck. Now, of course, when you add up the dollars racked up since then by "Raiders of the Lost Ark," "Poltergeist" and "E.T.," heaven (and Spielberg) only knows how many millions of bucks Dis-

The big-screen scene: Production on "Psycho II" is scheduled to start at Universal Wednesday, though so far no performers have been set for the sequel to Alfred Hitchcock's 1960 classic save Tony Perkins.

ney let slip away.

On the personal side: Marie Osmond and bridegroom Steven Craig - who are rushing home from their three-day honeymoon their three-day honeymoon today so she can join her clan on concert tour — plan to settle down at her parents' Provo, Utah, home. However, Olive and George Osmoto won't be there. The senior Osmonds are heading to their condominium in Hawaii, where they'll spend the next 18 months on a mission for the Mormon

Indian music set tonight

The music of Southern India comes to the Ojai Valley Art Center tonight at 8 when K.S. Narayanaswami performs in concert on the Veena.

The master musician, making his West Coast debut, will be accompanied by T. Narendran on the Mridangam. Tickets cost \$5 at the door. The center is at 113 S. Montgomery St. Call 646-0117 for more informa-

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PREVIEW, SATURDAY, JULY 3RD

1019 Chapala Street, Santa Barbara, California

This sale will have a very interesting selection of household furnishings from three local estates, each one contributing old and unusual, also decorative and utilitarian items, predominantly in the Oriental field. There will also be many desks, tables, chairs from the 1930s and 1940s in Chinese styling.

Partial Listing: Elephant garden seat; Walnut stack bookcase; Handel table lamp (shade with damage); Cane seat armchair; Minton, Haviland and Lenex lamp (shace with damage); Cane seat armchair; Minton, Haviland and Lenex cups and souters; Large Oriental porcelain and bress vases; oval Victorian table; Jepanese obi; rad lacquered Oriental chair; Several Oriental runners and erea rugs; Jepanese silk wall hangings, tea caddy; nest of tables; beautiful well mirrors up to 3' x 6'; Chinese ginger | ar lamp; small metal and wood baxes; carved ivery ball. 10" high; Cosipert, Lenax, Limoge and Bavarian plates; Victorian cane betk rocker; partial set Wedgwood "Wallaslas"; Starling sarving spoons covers and covers and starting sarving spoons. Baverian plates; Victorian cane botk rocker; partial set Wedgwood "Wellesley"; Sterling serving spoons, creem and suger, etc; 26" plated tee tray; Sony Trinitron 21" coler TV; alls, water colors, etchings by Rosenberg; Lewis Teel, E.L. Field, Brunner, etc. White wrought Iron table with four chairs; Wing chair; Wood block prints; Centemporary bedroom swite; Electrolux tank vacuum; Maple sideboard; many books on poetry, literature, gerdening, etc. Floral sofus and occasional chairs, Oriental marble top table; teakwood tables; Venetian glass figure 11" high; A. Adams Yosemite photograph; carved lamps; mahagany needlepoint side chairs; a large assortment of beautiful lemps, pots, wras in both metal and percelain; ladies 24" old jet bood necklace with 14 kt. gold trim; ledies carved ivory necklace, bracelet, pendant; sterling dresser set; M. Herbert watercolor; Bichmond Kelsey gaueche.

At this writing, more work to be done on these estates, so undoubtedly many more items will be included in this saio! Should be a real super sale!

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Television listings are compiled from information supplied by the stations.

:00-Good Morning	This Morning	CHAPEL HILL	Early Today	Morning	ABC News	ABC News	700 Club	News	Weather	Early Today	Health Field	Hot Fudge
6:15- 1:30- 1:45-		Course of	News	Stretch Mornin'	1	No.	Early Today		Forum Marilyn Hickey Charles Capps	Jimmy Swaggart	Jimmy . Swaggart	Morning Stretch
7:45- 2:05- 2:15- 3:30- 3:45-	CBS News		Teday Shew	CBS News	Good Morning, America	Good Morning, America	Teday Shew	Funtime I Dream of Jeannie	Great Space Coaster Underdog	Today Show	Space Coasters Fun World	CBS News
:00-Cartoon Q:15- Criffers 30-Krofft	12 A Suite	Marian Marian	niegenwa-	Antida e con				My Three Sons That Girl	Jetsons Munsters	in the state of	Underdog Flintstones	3 (4)
O:45— Superstars :00—Beverly O:15— Hillbillies :30—Alice	Donahue	A SIPA	Richard Simmens Charlie Rose	Hour Magazine	Joker's Wild Richard Simmons	Richard Simmons People's Court	Donahue	Movie— While the City Sleeps	Batman Rocky Forum	Marcus Welby	Superman	Movie— Little Minister
:45— :00—One Day at :15— a Time :30—Tattletales	Young and Restless		Different Strokes Wheel of Fortune	One Day at a Time Alice	A.M. Carolina	Family Feud Edge of Night	Different Strekes Hour Magazine		700 Club	Different Strakes Wheel of Fortune	700 Club	A CHANGE
1:45- 1:60Price Is 1:15 Right	Price Is Right		Texas	Price is Right	Love Beat	Love Beat	Piedmont	Movie— Stooge	Jim Bakker	Texas	Jim Bakker	Movie— Can Ellen Be Saved?
1:45- :00-Andy Griffith 9:15- :30-Young and	Top O the Day		News Search fer Tomorrow	Panorama Young and Restless	Family Feud Ryan's Hope	Tic Tac Dough Ryan's Hope	Search for Tomorrow		News Wild Wild West	News Search for Tomorrow	Movie— Texas Lady	Here's Lucy
:00- 1:15- 1:20-As the World	Tattletales As the World	OF SHAPE	Days of Our Lives	As the World	All My Children	All My Children	Days of Our Lives	Movie— Deadly Game	Rascals and Friends	Days of Our Lives	(A gild)	Jeannie Couples
1:45- Turns :00- 9:15- 9:30-Capital	Capitol	Adult Basic	Another World	Capitol	One Life to Live-	One Life to Live	Another World		Carteens	Another World	Journey to Cir. of Earth	Tennessee Tuxede Ultraman
:00-Guiding Light 2:15- 2:30-	Guiding Light	Education	CHIPS	Guiding Light	General Hospital	General Hospital	CHIPS	Funtime Flintstones	Fiintstenes	I Dream of Jeannie Brady Bunch	Return to Pla- net of Apes Superheroes	Carteens
:00-Addams Family :15- :30-Gomer Pyle	Wonder Woman	Sesame Street	Tom and Jerry Wender Woman	Little House on the Prairie	People's Court Good Times	Kung Fu	Sceeby-Doe Carteon Carnival	Addams Family Ozzie and Harriet	Scooby Doo Krofft Superstars	Movie— Attack on Terror (Part I)	Starsky and Hutch	Batman Daniel Boone
5:45- 5:30- 5:45-	Little House on the Prairie	Mister Rogers Electric Co.	Beverly Hillbillies	Incredible Hulk	Pink Panther M*A*S*H	Andy Griffith M*A*S*H	My Three Sons	Partridge Family Hazel	Beverly Hillbillies		Kung Fu	Leave It to Beaver
:00-News 6:15-	News	Dr. Who	News NBC News	News CBS News	News ABC News	News	News NBC News	My Three Sons Father Knows	I Love Lucy Dick Van Dyke	News NBC News	Barney Miller Welcome Back Kotter	Real McCeys
0:45- :00-CBS News 7:15- 7:30-PM Magazine	CBS News	MacNeil/Lehrer Report N.C. People	Family Feud Tic Tac Dough	PM Magazine M*A*S*H	Entertainment Tonight Tic Tac Dough	ABC News Entertainment	You Asked for It Muppets	Green Acres Andy Griffith	Gorner Pyle Hogan's Heroes	Family Feud Muppets	Star Trek	Streets of San Francis
6:45- :00-Private O:15- Benjamin	Private Benjamin WKRP in	Evening at Pops	Little House on the Prairie	Private Benjamin WKRP in	Best of the West Baseball—	Best of the West Baseball—	Little House on the Prairie	Movie— Easy Come, Easy Go	Rockford Files	Little House on the Prairie	Gunsmøke	Rockford File
O:45- Cincinnati :00-M*A*S*H O:35- O:30-Flithy Rich	Cincinnati M°A°S°H Filthy Rich	Elizabeth R	Movie- Loving You	M*A*S*H Filthy Rich		17.50	Movie- Loving You		Movie— Chairman	Movie— Leving You	Blue Jean Network	Movie— Demon Seed
7:45- :00-Leu Grant :15- :30-	Leu Grant	With Ossie		Lou Grant		196		News	-		Wanted Dead or Alive	
135- 130-News 15- 130-Quincy	News	Alfred Hitchcock Dave Allen	News Tonight Show	News Quincy	News ABC News	News ABC News	News Tonight Show	All in the Family Movies	Bob Newhart News	Benny Hill Tonight Show	Barney Miller Movie— Storm Center	Odd Couple Outer Limits
1:45- :00- :15- 2:30-Columbe	Columbo	Sign Off	David Letterman	Columbo	Movie- Next Victim	All in the Family Entertainment Tonight	Movie— Bad Company		Jim Bakker	David Letterman	- 17 apr = 3 × 1	

3 WBTV 4,26 WUNC 5 WCYB WUNL (CBS)

WDBJ (CBS)

WGHP

WTBS

WCCB

Shertzer on Movies

Continued From Page 7

artistry and emotion (Parkview 1) "THE BEST LITTLE WHOREHOUSE IN TEXAS" (R). The long-running Broadway musical comes to the screen with Dolly Parton as Miss Mona, madam of the famed Chicken Ranch bawdy house, and Burt Reynolds as Ed Earl Dodd, the friendly sheriff doing his best to keep Miss Mona and the girls in business. It looked like ideal casting, but, alas, there's no sizzle in their screen romance. The oddball casting of Reynolds' crony Dom DeLuise as the TV reporter crusading against Miss Mona's venerable establishment is another liability. The Carol Hall musical numbers remaining from the original show still have some snap and sass, though, and there's a wonderfully sly, late-hour performance by Charles Durning as a double-talking governor

(Hanes Mall Cinema I).

*E.T. — THE EXTRA-TERRESTRIAL" (PG). Steven Spielberg's latest summer smash is the tale of an alien left behind when his fellows are forced to make a hasty liftoff during a botanical mission on Earth. Frightened by the strange world around him, the creature goes into hiding but is discovered by a lonely 10-year-old (Henry Thomas). One of the most unusual and endearing friendships ever portrayed on screen blossoms in Spielberg's magical film, which weaves the director's own "Close Encounters of the Third Kind" and strands from such classics as "Peter Pan" and "The Wizard of Oz" into remarkably affecting fantasy for the child in all of us. "E.T." not only is one of the best films of the year, but also seems destined to become one of the most beloved films of the 1980s (University Plaza 1, Bel Air Drive-In).

"FAST TIMES AT RIDGEMONT HIGH" (R). A better title might be "National Lampoon's Animal House Goes to High School." That, however, might suggest that this movie is funny. It isn't. Originally rated X (and revised for the R rating), this vile ode to teen sex and irresponsibility is as crass and swarmy an exploitation item as any Hollywood studio has released in a long time. The original intent may have been sociological or satirical, but the execution - by novice director Amy Heckerling - merely goes after cheap thrills. Sean Penn (from "Taps"), Phoebe Cates (from "Paradise"), Jennifer Jason Leigh (from the controversial TV movie, "The Best Little Girl in the World") and veteran character actor Ray Walston are among the stars (Hanes Mall Cinema

IV).
"FORCED VENGEANCE" (R). Martial arts expert Chuck Norris plays a casino security chief attempting to fend off the encroachments of the underworld in this action drama set in Hong Kong. Not yet reviewed (Reynolda

"FRIDAY THE 13TH - PART 3" (R). Yet another sequel to the original shocker, this time in 3-D. Dana Kimmell, Paul Kratka and Richard Brooker are among the stars, and Steve Miner is the director. Not yet reviewed

(Thunderbird Drive-In).

*A MIDSUMMER NIGHT'S SEX COME-DY" (PG). Woody Allen's variation on Shake-speare's "A Midsummer Night's Dream" and Ingmar Bergman's enchanting 1955 classic "Smiles of the Summer Night" is a breezy pastoral comedy about the romantic mix-ups of three couples during a weekend in upstate

Butter in the contraction of the

New York in 1906. Style and spirit matter more than substance here, and Allen has whipped the film's ingredients to airy perfection. Gordon Willis' glowing color photography and the film's score of sprightly music by Mendelssohn couldn't be more inviting. This may not be an Allen classic, but it's a most agreeable entertainment for a hot summer night. With Mary Steenburgen, Mia Farrow, Jose Ferrer, Julie Hagerty and Tony Roberts (Hanes Mall Cinema III).

"NIGHT SHIFT" (R). TV's "Happy Days" buddies Henry Winkler and Ron Howard are reunited as star and director of this slight but amiable urban comedy. Again playing a role far removed from The Fonz, Winkler plays a mousy night attendant of a New York City morgue who is pestered at work by a loony assistant (Michael Keaton), henpecked by his prudish, diet-obsessed girlfriend and threatened by a doberman everytime he steps out of his apartment. Coming to the aid of the cute hooker (Shelley Long) next door, Winkler sets up a call-girl ring operating out of the morgue. The mob doesn't like it."Night Shift" looks like a made-for-TV movie that got a little too risque for the tube, and it stretches its material a long way. But Howard has worked up some amusing sight gags, and the cast is appealing (University Plaza 2).

*"AN OFFICER AND A GENTLEMAN"
(R). Richard Gere and Debra Winger star in

this film about two souls desperately trying to make something of their blighted lives. Gere is an intense, rootless young man who wants to be a naval jet pilot. Winger is a Seattle paperfactory worker who, like many of her girlfriends, sees the young men at the nearby

Naval Officers Candidate Training School as possible tickets out of an unpromising future. Both give fine performances in director Taylor Hackford's film, which is blessed with a knowing script by Douglas Day Stewart (who based his work on personal experiences in officer candidate school 20 years ago). Louis Gossett Jr. is excellent, too, as Gere's tough, unrelenting drill instructor. The movie may really belong, though, to David Keith, who plays Gere's best friend, a young man tragically misled by a "Puget deb" (Thruway 1).
"THE PIRATE MOVIE" (PG). Kristy Mc-

Nichol, whose multiple talents are completely wasted, and Christopher Atkins, whose sole talent is looking good in a loincloth, star in this trashing (with "updated" lyrics and added schlock rock ballads) of Gilbert and Sullivan's classic "The Pirates of Penzance." No one does much here but mug outrageously and spit out semismutty dialogue. Having no ideas of their own, the film's makers have begged, borrowed and stolen most of the film's unfunny bits from other movies. The one dubious achievement of 'The Pirate Movie" may be the preservation of the world's worst imitation - by Garry McDonald - of Peter Sellers' Inspector Clou-

seau (Thruway 2).
"SIX PACK" (PG). A down-and-out stock-car racer is befriended by six troublesome but lovable orphans in this formula family comedy, which marks the big-screen debut of singer Kenny Rogers. Diane Lane (who was in "A Little Romance") and Erin Gray co-star. Director Daniel Petrie hasn't been able to do much with the trite, overly cute script or his severely limited star (Hanes Mall Cinema II).

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Explaining 'why' of summer movie success

Continued from Page 1

are of basic appeal to people older than 30, then you shouldn't be too surprised at the weak results. That doesn't mean that the exceptional picture with an appeal to older audience won't always work, but it does mean that it's going to take an exceptional picture. 'On Golden Pond' is an example. It drew people wito probably go to the movies once a decade."

Alan Ladd Jr. (president, the Ladd Company): "It certainly is the biggest summer ever. There's . more product that people want to see. But what is dis-

turbing is to look at the grosses in relation to negative costs of these pictures. A picture like 'Tron' will never get back its print and advertising and publicity costs. The same for 'Annie' and 'The Thing' and 'The Secret of

" 'Rocky III' already has. 'Poltergeist' already has. 'Star Trek II' has. And 'E.T.' has. But I just question whether that will be true of any others, including 'The Best Little Whorehouse in Texas' (costing \$26 million)."

Michael Eisner (president and chief operating officer, Paramount Pictures):

"The latest word I have is that we're up 35 percent from last year. And last year was a great year. I think the explanation is as simple as that there has been a confluence of a lot of good movies at one time. "I remember in 1978 when we had, at the same time,

'Saturday Night Fever,' 'Grease' and 'Heaven Can Wait.' But those pictures had been started here over a period of six years. That they came out at the same time was just a coincidence. "There may be something to the notion that in a de-

pressed economy, movies are cheap entertainment. I' don't know. I do think in a depression that people can get sick of looking across their living rooms at the same people every night. It's a relief to get out and not talk about

'The one lesson to learn is: Don't try to copy. You can't go wrong hiring Spielberg because he's so talented. But I think it would be wrong if we all tried to go out and



make 'E.T. II.' Actually, I think it would be better to go against the grain and make more love stories and more

Barry Reardon (president, Warner Bros. Domestic): "It's very easy to explain. The quality of product was exceptional. The pictures determine how successful we're going to be. I gave a talk about a year ago to my staff, telling them there wouldn't be a revolution in paycable TV that would hurt us as long we continued to make quality pictures."

Mike Medavoy (executive vice president, Orion Pictures Corp.):

"Essentially there are two reasons for this summer's exceptional business. One is 'E.T.' It alone throws the charts out of kilter. If the right picture comes along, it's going to throw things off. The second reason is one or two huge hits, such as an 'E.T.,' will draw the people out

to see other pictures, and that helps the business.

"But I don't think there's any other reason. Ten percent of the people in this country are unemployed; so I'm sure that isn't the reason. I don't buy the argument that depressions are good for the movies. If anything, that would increase free-TV viewing.

"The one lesson I've learned is that there are no general rules. You go out and make a movie and hope the public will like it. And for a movie to be successful, a lot of things have to come together at the same time - the time of release, the advertising, the casting and the right director for the right project. There is no magic formula. When you start thinking formula, that's when you get in trouble.

Sean Daniel (vice president, production, Universal

"The leader of the summer is a spectacularly won-

derful picture, and people have embraced it as more than a movie. They've embraced it as part of their life. It's part of the culture now. It's more than a simple neighborhood movie to catch. Its success lies in its strength as a movie.

"The films this summer are a very disparate group. There is no genre in common with 'E.T.,' 'Rocky III,' 'Poltergeist' and 'Star Trek II.' These movies are giving people a wonderful jolt. And we owe that to the filmmak-

ers. It's not by studio design."

Tom Wilhite (vice president in charge of production, Walt Disney Productions):

"I don't know if there was any plan. Sometimes the timing of pictures is very lucky. I do think there is a sense that the audience wants to come out of the theater feeling good. And the successful ones have had an opti-

"Do we learn something from this? I doubt it. The big hits of the year have been surprises. Most people out here thought 'E.T.' was going to appeal just to little kids. Last year, people thought 'On Golden Pond' was going to be for only old people.

Trying to calculate movies - 'We add this theme and these actors and these special effects' - is counterproductive. You just have to try to make it good although I will say that I think this is a period where very few of us want to come out of a picture feeling depressed. And I think that is going to continue for a while. I do think people want to feel some hope.'

Richard Kahn (executive vice president, distribution and marketing, MGM United Artists):

"I have said before that the business this summer is a result of filmmakers having been able to foretell accurately, more so than in years past, the needs of the public and to create pictures that fill those needs.

"We all need heroes right now, and 'Rocky' fills that need. 'E.T.' offers some hope that we'll find a solution to the world's problems. Even in 'Poltergeist' the family unit survives and is glorified. And the films that don't fill those needs, that don't provide hope for the future, have not done as well. All of the successful films in the sumimer of '82 have made audiences happy."

'Pirate Movie' sails old seas

By Gene Siskel OChicago Tribune

No, this is not the film adaptation of recent Broadway modernization of Gilbert and Sullivan's "The Pirates of Penzance." Yes, this is an adaptation of the same material, and not a particularly inventive one.

Substitute teenagers for showmanship and you have a fairly good idea of the difference.

"The Pirate Movie" (now at West Towne and the Cinema) was filmed entirely in Australia in an apparent hurry-up bid to beat "The Pirates of Penzance" film, with the original Broadway cast, which is due early next year.

Shortcuts appear to have been taken because the film at the technical level is abysmal. Voices in the chorus can't be heard, colors are muddy and special visual effects are anything but special.

The film offers a contemporary premise as bookends to the operetta, which has been modernized with throwaway gags and bubblegum pop ballads. Kristy McNichol, an appealing young actress, plays a shy teenager who is visiting a pirate amusement park where Christopher Atkins ("The Blue Lagoon") demonstrates sword fights.

For some unexplained reason, Atkins bypasses the more conventionally attractive girls taking the tour and asks McNichol to go for a ride on his boat later in the day. The other girls beat McNichol to the dock, however, and McNichol is forced to hop a sailboat to catch up.

'Penzance' touch

She is soon lost in a storm and washes up on a beach where she proceeds to dream "The Pirates of Penzance" story, in which she plays a liberated version of the damsel Mabel to Atkins' pirate apprentice.

The most popular of the operetta's songs have been retained, but are poorly performed, particulary the crowd-pleasing "I Am the Very Model of a Modern Major General." Modern



Kristy McNichol

Review

lyrics have been substituted and most are inaudible, but the one line that did cut through loud and clear is, "I'm younger than the Beatles and older than the Rolling Stones." Isn't that a scream?

Contemporary jokes

The most frequent jokes involve references to contemporary movies, candles falling apart before anyone swings at them with a sword, gay pirates and McNichol commenting on the action with such quips as "God, that was a short love scene."

The young audience at the theater where I saw "The Pirate Movie," occasionally giggled when cutie-pie Atkins appeared on screen. His costumer on this film obviously had seen his wardrobe in "The Blue Lagoon." He again wears an oversized diaper as a bathing costume.

'The Pirate Movie" is mindless entertainment for teens and simply could be dismissed as such if it were not for the chance that audiences, having seen it, might be disposed to avoid seeing the film adaptation of the Broadway play.

That version is certain to have better singing, dancing, photography and choreography because those aspects of "The Pirate Movie" could not be any worse. Rated PG.

'Things Are Tough' proves point By Desmond Ryan

"Things Are Tough All Over" (now at University Square) claims two advances over the previous Cheech and

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Chong movies. It has two parts for each comedian and allegedly contains less dope humor. What this means is the viewer is exposed to an excruciating form of double jeopardy. With twice as much Cheech and Chong you actually need some kind of dope - such as a pain killer - to sit through 92 minutes.

One has to speak of advances when considering the work of the most vulgar and relentlessly unfunny comedy team in movies today, since

Review

it is difficult to envision a retreat from the appalling standards set in the previous films - "Up in Smoke," "Nice Dreams" and "Cheech and Chong's Next Movie.'

In these depressingly popular pictures, the recurring joke involves Richard "Cheech" Marin's attempt to stay high by ingesting any substance that comes to hand. In their last film this included a urine sample. This time it's a horse dropping. In both cases, this idea turned out to be one of the more tasteful jests in the film.

Between toilet and dope jokes, the

dialogue in a Cheech and Chong Tough All Over" together. movie consists of Cheech fixing his partner with an owlish and bewildered stare and saying, "Hey, man." To which, with flashing wit, Tommy Chong ripostes, "Hey, man."

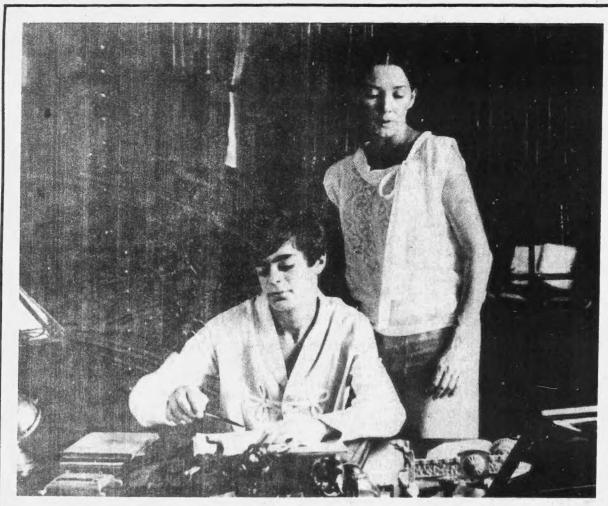
Going to a Cheech and Chong movie has always been like showing up late at a party where all the guests are smashed on the stimulant of their choice and laughing uproariously at the slightest excuse. Nothing much has changed in "Things Are Tough All Over."

The movie's other distinction in the Cheech and Chong canon is it boasts a plot. So does your neighborhood cemetery, and it is doubtless more gripping than the inane story that is supposed to hold "Things Are

Here we find them as down-andout Chicago carwash attendants who are given the task of driving a limousine to Las Vegas for two Arabs, also played by Cheech and Chong. The hapless pair do not know that \$5 million has been hidden in the upholstery. As road movie ideas go, this one is a definite cul-de-sac.

The weakness of their comedy is more than a matter of banal material and repetition. They never toss off a line or a situation when they can drag it out unmercifully.

The only aspect of this movie beyond reproach is its title. When a film as bad as this sees the light of day, things certainly are tough all over. The film is rated R.



Brazil Fest

The Majestic Theater is hosting a five-week **Brazilian Cinema Festival** Tuesdays beginning this week with "Bye Bye Brazil" and "Dong Flor and Her Two Husbands." The fiveprogram festival will include five Madison premieres including "A Lesson in Love" Aug. 24. A scene from that movie is pictured to the left.

Movies

This guide is a service to help readers decide what movies they might like to see. Summaries of films now playing in the Madison area are compiled from news services. Further evaluation is supplied in full-length film reviews appearing in The State

The Best Little Whorehouse in Texas — The vaunted pairing of Dolly Parton and Burt Reynolds generates about as much sexual steam as Ma and Pa Ket-tle, but that casting flub generally is offset by a wonderful music score and some of the most rousing choreography since "Seven Brides for Seven Broth-Rated R for nudity, profanity and

sexual situations.

E.T.: The Extra-Terrestrial —
Steven Spielberg's film about a boy in a California suburban community who protects a lost outer-space creature is as enchanting as it was made out to be and

is the kind of film young people will want to see again. Rated PG.

The Secret of Nimh — This marvelous animated film, about a widow mouse and her attempts to save her family from a farmer's plow, is the first film by a group of animators who left Walt Disney studios because the studio wasn't interested in the type of anima-tion that made it great. Shame on Walt Disney! **G**, but there is some violence.

The World According to Garp Robin Williams stars in a fine film freat-ment of John Irving's novel that cele-brates life with all of its pain and craziness and, once in a while, a little pleas-

Screenplay by Steve Tesich. Directed by George Roy Hill. Rated R. An Officer and a Gentleman — A well-acted drama about modern day basic training for U.S. Navy pilots. Ex-

cept for the sex scenes and barracks language, it resembles those recruiting poster movies of World War II. The characters are familiar: the cynical cadet who scrounges his way through training; the eager, well-meaning recruit destined for tragedy; the hard-asnails drill instructor who whips his charges into officer material; the local Rasie-the-riveter airls who hopes to spea. Rosie-the-riveter girls who hope to snag husbands among the recruits. The per-formances are outstanding, especially the drill instructor portrayed by Louis Gossett Jr. Rated R for sex, nudity and

Poltergeist — Steven Spielberg included more than 100 special effects in his story about a suburban family terrorized by restless spirits. The result is a dazzling, laser fun house of a film where the ride is too much fun to be scary. Rated PG.

Diner — A terrific study of five young men in their 20s growing up — or failing to grow up — in Baltimore in 1959. A personal memoir full of music and good times and a pervasive fear of women. Rated R.

Forced Vengeance - A mediocre ac-

Forced Vengeance — A mediocre action flick with martial arts expert Chuck Norris defending a nice family's Hong Kong casino against a bunch of thugs who want to take it over. Rated R. Night Shift — A low-grade comedy about a couple of New York City morgue attendants (Henry Winkler and Michael Keaton) who begin running a string of hookers out of the morgue. string of hookers out of the morgue,

Winkler is a bore, but Keaton is a de-

Winkler is a bore, but Keaton is a delight in an otherwise medicore film that would have made a passable half-hour TV show. Rated PG.

Tron — Watt Disney's \$18 million fantasy adventure about a war between computer programmers and the despot master control program they created is worth seeing for its remarkable computer-created special effects. Only for that reason, however. Rated PG.

reason, however. Rated PG, Firefox — Clint Eastwood stars as an American fighter pilot assigned to steal the Soviet Union's greatest weapon, a new supersonic bomber. Once Eastwood does steal the plane, the movie is a kick. It takes more than a hour for him to do it, however. Bring you glarm clock. You'll need it. Rated PG.

A Midsummer Night's Sex Comedy Woody Allen's most conventional comedy, a woodsy romp about three confused couples in 19th-century New England featuring only modest meta-physical ambitions, may win back some of the devotees he lost with "Stardust Memories." Rated PG. Ratings definitions

- General audiences. Film contains no material most parents are likely to consider objectionable for younger children.
PG — Parental guidance suggested.

Some material might be unsuitable for children. Inquire about the film before deciding to attend.

R — Restricted. Film contains adult

People younger than quire an accompanying parent or adult guardian. - No one younger than 18 admit-

material.

